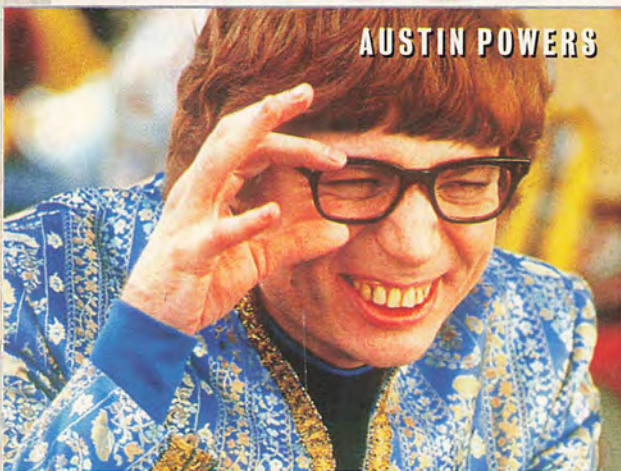


OUR GUIDE TO '99

#468/469 • January 22/29, 1999

Entertainment WEEKLY



AUSTIN POWERS



THE PHANTOM
MENACE

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TOM CRUISE

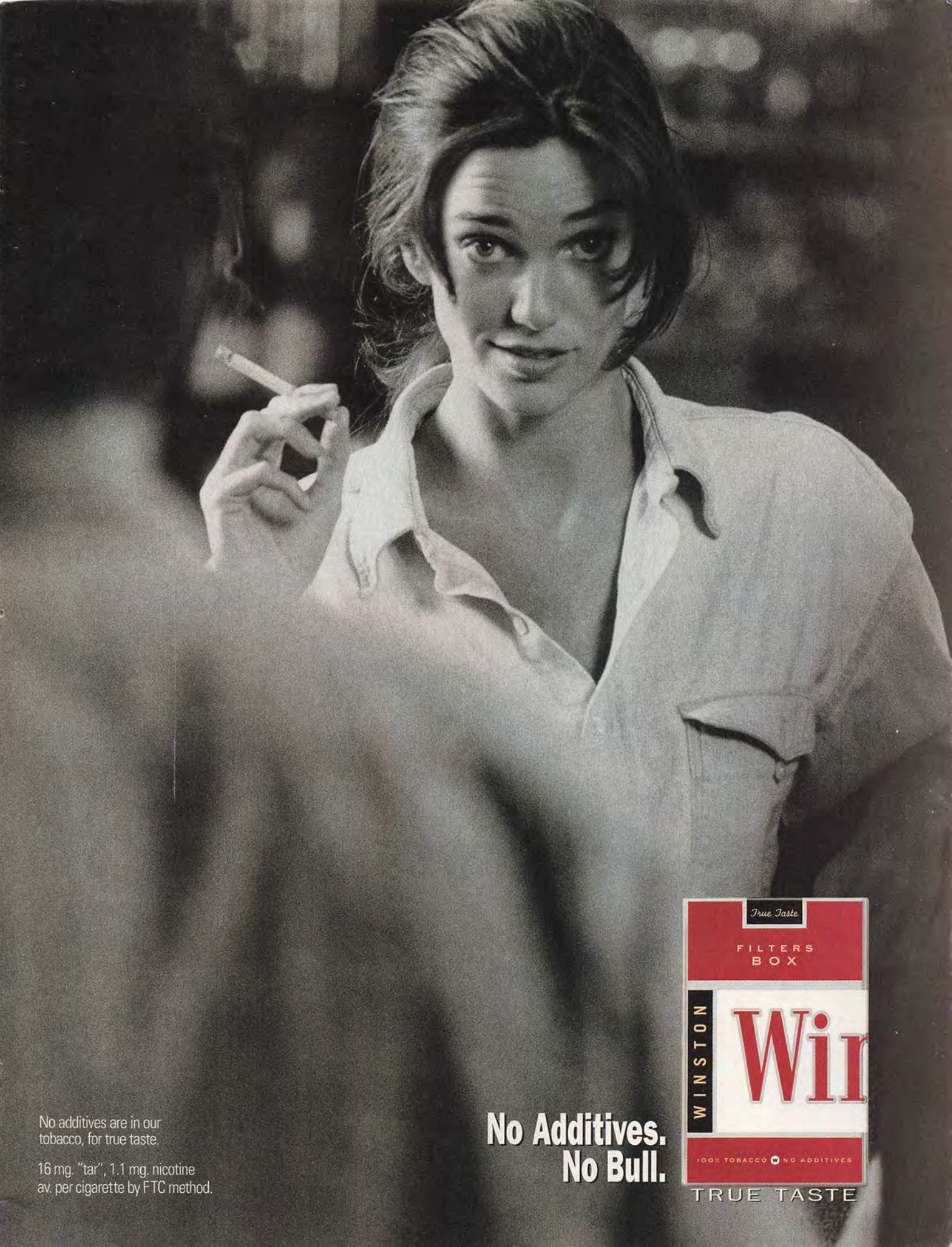


SANDRA BULLOCK

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“Yeah, I got a
tattoo.
And no, you can't see it.”



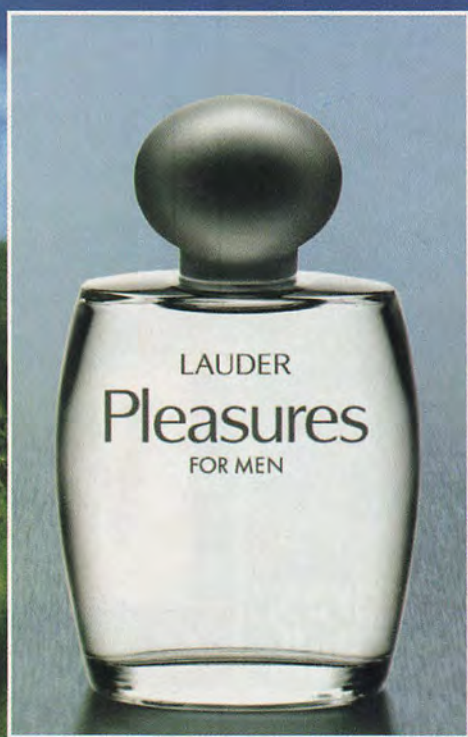


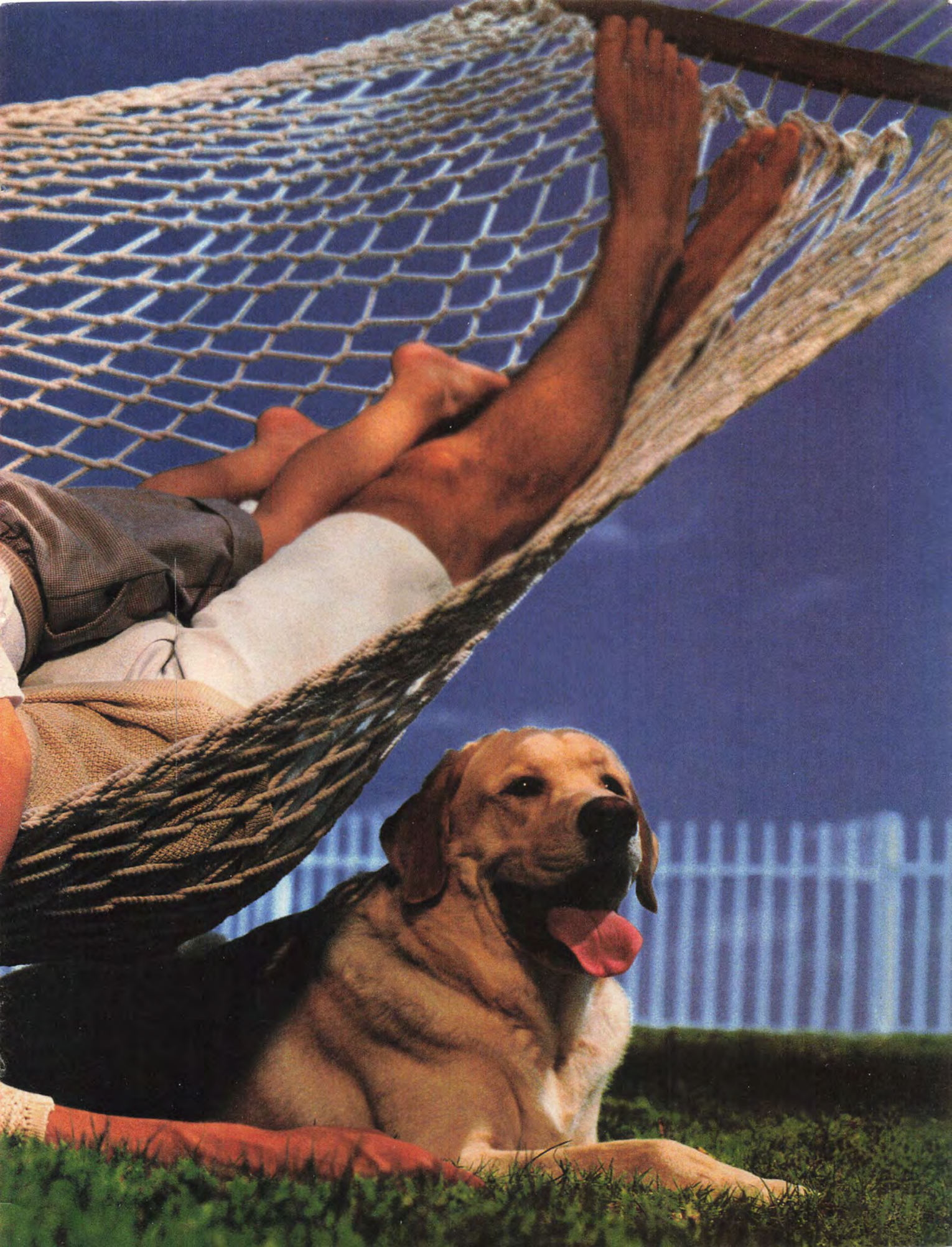
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Entertainment WEEKLY

JANUARY 22-29, 1999

Entertainment Forecast 1999

24 BIG EVENTS Our map to the pop-culture year ahead, including reconnaissance reports on *Star Wars: Episode I—The Phantom Menace*, *Austin Powers: The Spy Who Shagged Me*, a new cartoon from Matt Groening, a sophomore TV effort from *Dawson's Creek* creator Kevin Williamson, and the next sounds you'll hear from No Doubt, the Wallflowers, and Fiona Apple. **PLUS:** Infidelity chic, teen-comedy math, and more.

46 FIRST LOOK Behind-the-scenes pics of some famous faces at work, including Jim Carrey acting up as Andy Kaufman, Noah Wyle channeling Steve Jobs, and Sandra Bullock and Ben Affleck in step. Also catch Gwyneth Paltrow and Matt Damon at rest, Geri Halliwell in charge, and *Muppets From Space*.

62 GAMBLERS Get the answers to the burning questions of '99: Will Mariah, Jewel, and Alanis make it in Hollywood? Can Angel fly without Buffy? Is Batman really ready for Broadway? Also, the scoop on *Eyes Wide Shut*, Puffy's clothing line, the Monica book, and millennium madness. **PLUS:** A calendar of events guaranteed to keep you busy.

NEWS & NOTES

8 Double Plays Some actors gave *two* Oscar-worthy performances in 1998. Will John Travolta push for *Primary Colors* or *A Civil Action*? Will Geoffrey Rush's turns in *Shakespeare in Love* and *Elizabeth* cancel each other out? Stay tuned...Tom Hanks, Courtney Love, and others help reopen L.A.'s Viper Room; the People's Choice Awards...*Hot Sheet*...*Flashes*...*Monitor*...and more.

REVIEWS

79 MOVIES

OWEN GLEIBERMAN on *Varsity Blues*; also *Playing by Heart*, *At First Sight*, *Another Day in Paradise*, and *In Dreams*. **PLUS:** Reel World.

84 TELEVISION

KEN TUCKER on *Ally McBeal*. **PLUS:** On the Air; Remote Patrol; What to Watch.

95 BOOKS

A.J. JACOBS on Bret Easton Ellis' *Glamorama*. **PLUS:** Between the Lines.

100 MUSIC

DAVID BROWNE on three of '98's almost-overlooked CDs. **PLUS:** Hear and Now; the latest from the Fugees' Wyclef Jean.

107 VIDEO

LISA SCHWARZBAUM on Chris Tucker's *Rush Hour*. **PLUS:** Catching up with *Buffalo '66* writer-director-star Vincent Gallo.

112 MULTIMEDIA

MARK GLASER on the virtual worlds of the Palace. **PLUS:** Zoetrope Screenplays; computer-game musicians seek a Grammy.

DEPARTMENTS

21 BIZ With viewership down by a third since 1991, TV soaps are struggling to retain viewers. But the Big Three are fighting back with a new-found attention to demographics and a renewed emphasis on good stories.

6 MAIL

Thumbs-up for our Best of 1998 issue; readers disagree with our decision to put the Dave Matthews Band atop the "Worst Music" list; *Buffy* devotees praise EW's assessment that it's the best show on TV.

116 ENCORE

Jan. 24, 1984: Apple revolutionizes personal computing with the Macintosh.

WOMAN OF MYSTERY Gwyneth Paltrow on the set of *The Talented Mr. Ripley* in Rome, Nov. 11, 1998

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY, EXCEPT BIWEEKLY THE LAST ISSUES OF JANUARY, FEBRUARY, JUNE, AUGUST, AND DECEMBER, AND WITH AN EXTRA ISSUE IN MARCH AND NOVEMBER, BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 1675 BROADWAY, NEW YORK, NY 10019. JOHN SQUIRES, PRESIDENT; GEORGE H. VOLLMUTH, TREASURER; ROBERT E. MCCARTHY, SECRETARY. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTION: \$51.48 FOR 52 ISSUES. [CANADA POST INTERNATIONAL PUBLICATIONS MAIL (CANADIAN DISTRIBUTION) SALES AGREEMENT NO. 545651 GST 124806647RT.] CANADA POST RETURNS: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5 POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608. ©1999 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY IS A REGISTERED TRADEMARK OF ENTERTAINMENT WEEKLY INC. PRINTED IN THE U.S.A.



MAIL

"What do you smoke at EW?!" asked J.R. Rolit of Columbus, Ohio. And J.R. wasn't alone in questioning our choice of actor Leonardo DiCaprio as Entertainer of the Year in our Best of '98 issue (#464/465, Dec. 25-Jan. 1). Dann Alexander-Early of Atlanta continued the jeering: "Ignore that black van tailing you. It's just a few burly men sent to haul you off for deprogramming. You've been brainwashed by some Leo cult." Leo had plenty of lovers, of course—curiously, most of them were females. Reader males—uh, mail—was pretty much united on another front: More than 200 fans of the Dave Matthews Band wrote in to argue our ranking of its album as worst of the year. "I'm now disgusted with EW," stated Richard Madras of Toronto. Things can only get better in '99, right?

King, Queens, Knave

KUDOS TO YOU FOR YOUR Best of 1998 issue. It was the most thorough "It" list I've seen in a long while. Finally, a magazine has recognized Leonardo DiCaprio for the talented actor that he is and not just a teenybopper phenom.

ALLISON FORD

New York City

HI, ME AND MY FRIENDS go club-hopping in New York City all the time. None of my friends are magicians but one of them does sell shoes. We didn't dress up as members of Kiss for Halloween but we did go a little crazy. I was just wondering if I can be Entertainer of the Year also. Seems like it doesn't take much.

KEVIN BREHENY

tidal23@aol.com

Queens

THE LAYOUT FOR "THE Women of The WB" has got to be the most visually stunning

ENTERTAINMENT WEEKLY welcomes reader mail. Address letters to ENTERTAINMENT WEEKLY, 1675 Broadway, New York, N.Y. 10019. E-mail can be sent to letters@ew.com. All correspondence must include your name, address, and daytime telephone number. Letters may be edited for clarity or length.

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I've ever seen—anywhere! It was almost perfect. The only women missing were [*Buffy the Vampire Slayer's*] Alyson Hannigan and Charisma Carpenter. I was very disappointed they were left out.

JOSEPH PATRICK

JoePatSul@aol.com

North Hollywood

CONGRATULATIONS TO A.J. Jacobs on the brilliant Backstreet Boys piece in the Best of 1998 issue—he did his homework! It was fun to read a BSB story that I didn't have to edit.

CATHEE SANDSTROM

Editor, BOP and BB magazines
Studio City, Calif.

THANKS FOR RECOGNIZING the Backstreet Boys as one of the top entertainers. I did find the "educated guess" of what goes on in a teenager's mind a bit insulting, though. A majority of teen girls are a lot smarter and sharper than you give us credit for! I'm 16 and my mind certainly does not work that way. Just because you see a few airhead girls doesn't mean we're all like that.

CARA DZUBOW

Richboro, Pa.

THANK YOU FOR FINALLY honoring Adam Sandler in your magazine as one of the

Entertainers of '98. All those out-of-touch critics who say he's an untalented waste of space are just oblivious to the comedic talent that Adam Sandler really is. But wait, I'm just a 15-year-old. I'm not supposed to know the difference.

LAURA GUDME

Troy, Mich.

Laa-Laa Is Watching

SEEING THAT LOVELY PORTRAIT of the Teletubbies in your year-end issue prompts me to ask: Is there anyone else who thinks that *Teletubbies* is the type of show that George Orwell would have come up with if a network had given him a contract to create a children's series? Isn't it something like 1984 meets *The Smurfs*?

JOSEPH B. RASKIN

Brooklyn

What Would You Say?

OKAY, LET ME GET THIS straight. You put Dave Matthews Band at the top of your "Worst Music" list, citing "self-righteous political commentary," and then, on your "Best Music" list, you put...Bob Dylan? You don't have to be Alanis to see the irony there.

SEAN WILSON

wilson2016@earthlink.net

Culver City, Calif.

Television Buffs

KUDOS TO EW FOR PLACING *Buffy the Vampire Slayer* atop your "Best of" list. It was due to your urging that my wife and I (both thirty-somethings) became mere subjects in the Land of Buffonia. Now that a magazine like EW has placed the show on top, maybe the Emmy voters and others with narrow minds will finally see the light of day (you know, it is safer that way).

TODD SHAFER

audanded@dnsonline.net

Plymouth, Ind.

YOU GUYS ARE THE GREATEST. First you name *Homicide's* Tom Fontana one of the top 12 entertainers of the year, then *Buffy* the best TV show of '98. Week to week, *Buffy* is more entertaining, more thoughtful, and more ambitious than anything else on network TV. Thanks for recognizing this wonderful series.

LISA BEAUDRY

beaudry72@hotmail.com

Minneapolis

WWW.EW.COM

Screen Savers

What are the top moments in TV history? Post your picks in the message boards.

Hot Topics

Talk about movies and TV with critics Lisa Schwarzbaum and Ken Tucker.

NEXT WEEK IN EW

Our box office roundup.

Plus reviews of

◆ *Gloria* with Sharon Stone (Movies)

◆ The NBC miniseries *The '60s* (Television)

◆ B'witched, Britney Spears, and the teen-pop craze (Music)



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NEWS+NOTES

January 22-29, 1999 | Movies |

Video | Multi

bert Kim

DOUBLE THE PLEASURE, double the fun? Not if you're an Oscar contender. This year there are several notable actors, including **Tom Hanks**, **John Travolta**, and **Sean Penn**, who turned in not just one but two Oscar-worthy performances.

Which is fine, except that in what's shaping up to be a particularly tough-to-call Academy Awards race, such double exposure could lead to trouble.

Multiple nominations in a single year are hardly new. Most recently, **Holly Hunter** won the Best Actress Oscar for *The Piano* in 1994, the same year she was nominated for supporting actress in *The Firm*. But in this year's murky contest, two-timing it with Oscar voters could backfire. "When somebody has more than one noteworthy performance in a given year," says a spokesperson at Warner Bros., "they run the risk of dividing the Academy." Which is why Hanks, wanting to keep the emphasis on his lauded turn in **Steven Spielberg's** *Saving Private Ryan*, specifically requested that Warner *not* mount a Best Actor campaign for him for *You've Got Mail*. Says Heidi Schaeffer, Hanks' publicist, "It just seems that [*Ryan*] would be the natural place for the focus to be." Given his clout, the two-time Oscar winner didn't encounter any resistance from Warner.



DOUBLE PLAYS

You've got two shots at an Oscar—what to do?
by Pat H. Broeske and Dave Karger

"We respect Tom's wishes," says the studio spokesperson.

On the other hand, Travolta, who's been nominated twice—for 1977's *Saturday Night*

Fever and 1994's *Pulp Fiction*—but has never taken a statuette home, has decided to gamble on doubling his odds. He's okayed Best Actor campaigns for both Touchstone's *A Civil Action* and Universal's *Primary Colors*. Most observers agree that *Action*, which is enjoying generally good reviews as well as strong box of-

fice (it's currently No. 1), remains his best shot, despite a Golden Globe nod for *Colors*. That's why the dual run has raised some eyebrows. "You should back one horse," insists an Oscar-campaign specialist at a rival studio. Then again, Travolta's decision was not as easy as Hanks'. As another Oscar strategist notes, "You're talk-

ing about two big roles—there's no obvious choice." To avoid overlapping, Touchstone parent Disney and Universal are coordinating their Travolta campaigns, making sure, for example, that they don't run "For Your Consideration" ads in the trades the same day. "We didn't want any embarrassments," notes Disney senior VP Terry Curtin, "so we shared our calendars and our strategies."

Other double-jeopardy candidates include **Nick Nolte**, who's won acclaim for his starring role in Lions Gate's *Affliction* and his ensemble work in Fox's World War II drama *The Thin Red Line*; Penn, for a supporting role in *Line*, as well as a starring role in Fine Line's *Hurlyburly*; and **Geoffrey Rush** (Best Actor for 1996's *Shine*), a supporting-actor suitor for the Tudor-era movies *Elizabeth* (Gramercy) and *Shakespeare in Love* (Miramax). Nolte and Penn are being considered for both acting categories—much to the relief of their studios. There was never a competition with Fox, Lions Gate president Mark Urman says of Nolte's *Affliction* campaign. "We knew we had Nolte in a leading role, and that he was a supporting actor in the other film." However, Rush is dueling with himself in the supporting-actor field. "It's a tough one, because he gave two great performances, one dramatic, one comedic," says Gramercy president Russell Schwartz. "We're both pushing [for a nomination]."

But several veteran Oscar publicists say that when drama and comedy face off in a supporting category, the laughs often win. Which makes Rush's frantic theater owner in *Shakespeare* the stronger possibility. Notes a longtime Oscar campaigner, "Those filthy teeth alone could get the voters' attention." ■

MOUSE DROPPINGS

RELAX, THERE ARE no naked torsos or satanic messages secretly embedded in this text. We're a family publication, mostly. Of course, a "family" label hasn't been much of a guarantee recently. On Jan. 8, Walt Disney announced that it was recalling 3.4 million copies of the newly remastered video version of *The Rescuers*, its 1977 animated mice-capade. The reason: A bare-breasted woman appears in the background of exactly 2 of the movie's 110,000-plus frames. The pair of images zip by so quickly that they can't be seen at normal speed (24 frames of film per second). Still, Disney pulled the tapes to "keep our promise to provide the best in family entertainment," says company spokeswoman Claudia Peters. One video-distribution executive estimates that the recall could cost Disney between \$7 million and \$10 million.

Hidden images have caused problems for

the studio before. Some early video editions of 1988's *Who Framed Roger Rabbit* contained what looked to be a brief flash of Jessica Rabbit sans underwear (corrected in later versions). And the original prints of *The Little Mermaid* apparently contain a passing glimpse of Mickey Mouse and a menacing knife. Such scenes are sometimes inserted

by animators as inside jokes; in the case of *The Rescuers*, the culprit is nearly impossible to identify, since the film was made more than 20 years ago. And though such jokes are no longer so inside, thanks to freeze-framable home videos and laserdiscs,



THE OFFENDING IMAGE (CIRCLED)

the publicity surrounding the recall seems to ensure that the practice will continue. "Disney's not going to get all the tapes back," says Kirk Kirkpatrick, executive vice president of marketing for distributor Waxworks/Videoworks. "It's instantly turned into a collector's item." —Will Lee

pop culture 101

Name That Tune

It seems like every day someone phones us to ask the name of the catchy song being used in some new TV commercial. Well, here's a guide to some of the good but obscure music playing in recent ads. —Rob Brunner



SPOT	Banana Republic's Suede	Banana Republic's Holiday (above)	Volkswagen's spinning Beetle	Another spinning VW Beetle	Gap's Holiday
YOU HEAR	A sunny soul ballad ("It's a new dawn, it's a new day, it's a new life...and I'm feeling good")	An infectious pop-reggae tune	A woman rhapsodizing "The sunsets were purple and red and yellow..." over catchy electronica	A woozy voice sighing "All I want in life's a little bit of love to take the pain away"	Artful whining about New Year's Eve from a sideburned young pianist
THE SONG	Nina Simone singing "Feeling Good," from her 1965 album <i>I Put a Spell on You</i>	Finley Quaye's "Your Love Gets Sweeter," from his 1997 album <i>Maverick a Strike</i>	The Orb's "Little Fluffy Clouds," from 1991's <i>The Orb's Adventures Beyond the Ultraworld</i>	The title song from the 1997 album <i>Ladies and Gentlemen We Are Floating in Space</i> , by space rockers Spiritualized	The old standard "What Are You Doing New Year's Eve?" sung by Rufus Wainwright

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HOTSheet

What the country is talking about this week...

1 Gwyneth and Ben The glam couple reportedly broke up. They both took it so hard, it was days before they started dating again.

2 The Golden Globe Awards The Hollywood Foreign Press Association picks its favorite movies and TV shows. It's the only time some of them ever get to vote.

3 Brad Pitt A woman was caught alone in his house wearing his clothes. She needs a lot of help—she thought she was in Leonardo DiCaprio's house.

4 Prince Edward His bride-to-be has announced that she doesn't want the title "princess." She prefers "Sophie Spice."

5 Michael Jordan It looks like he'll retire at 35. He doesn't want to spend his golden years working two hours every other day for half the year.

6 Giant solar flares Scientists say these, not asteroids, could destroy Earth. Is there enough time to make big-budget movies about them?

7 Rod Stewart He and model Rachel Hunter

are splitting. She says he spends too much time on his hair.

8 The Sundance Film Festival The place where an independent filmmaker can be broke at breakfast, a millionaire by lunch, and divorced and on Prozac by dinner.

9 Eddie Bauer Three people have been killed over their \$300 parkas. They'll still receive catalogs, however.

10 Internet stocks Only one thing can stop the price of Yahoo! and eBay shares from going up: you buying some.

11 Disney recall It's pulling 3.4 million copies of *The Rescuers* that mistakenly contain two things it doesn't want children to see—*Antz* and *Rugrats*.

12 The Sopranos A show about a Mafia kingpin who visits a shrink. Can't he read *Chicken Soup for the Hitman's Soul*?

13 Virus Jamie Lee Curtis must save the human race from a creepy outer-space creature. Unfortunately, it's not covered by her HMO.

14 Varsity Blues A football player at a small high school would rather read books than play. Where did we go wrong?

15 A dog's life A German shepherd worth \$200 million is in the news. What's odd are those claiming to be his relatives.



1



2



5

'PEOPLE' PERSONS (1) Debra Messing's grace; (2) James Cameron, Suzy Amis, Hanks; (3) Bullock works practical magic; (4) Celine Dion and husband Rene Angelil; (5) John-athon Schaeck, Christina Applegate



4



3

CHOICE EVENTS

scene

BETWEEN THE BLACK-TIE GLAMOUR OF the People's Choice Awards and the black-clad funk of Courtney Love's gig at the Viper Room, Hollywood's red-carpet crowd really had to run the gamut. The Jan. 9 reopening bash at the L.A. nightclub (it had closed for renovations) was a benefit for Love's favorite yoga center, Golden Bridge Night Moon. Those contributing \$200 a head included Tom Hanks and Rita Wilson, Drew Barrymore, and Brad Pitt—who didn't seem to mind as Jennifer Aniston got huggy with ex-beau Adam Duritz of Counting Crows. Love of another sort was ushered in the next night, which saw the ever-laudable *Titanic* get a People's Choice trophy. As Hanks (voted favorite actor) noted: "It's never too late in the year to give *Titanic* an award." —Jessica Shaw and Chris Willman



7



6

VIPER VIPs (6) Pitt; (7) a performance of Love

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TURKS

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¿YO QUIERO TELETUB- BIES?

There's a giant sucking sound in Teletubbyland. Itsy bitsy Entertainment, the U.S. distributor of the British kid-TV phenom *Teletubbies*, is up in arms over *TeleChobis* (sounds like Telechubbies), a Latino version of the show about the colorful elfin dumpings currently being aired by Mexican broadcaster TV Azteca. Itsy bitsy's lawyers are calling the Chobis—named Nita, Toso, Ton, and Tis—a blatant copyright infringement. “We’ve asked TV Azteca to take it off the air and end this peacefully,” says David Levine, the company’s legal-affairs director. Levine says the Mexican network initially was interested in *Teletubbies* but balked at Itsy bitsy’s requirement that it air commercial free. Producer Alejandro Romero says *TeleChobis* was developed by Azteca’s own “creative team” and is doing “pretty well” in the ratings. He also says he’s never heard of *Teletubbies*. Levine discards that like an old piece of Tubby Toast, vowing “We intend to



TELETUBBIES (VERSUS) TELECHOBIS

FLASHES

take all necessary legal actions to protect our rights.” —*Scott Brown and Allyssa Lee*

CLASS SYSTEM Turns out **John Cleese** really *can* teach, and not just Silly Walks. The ex-Monty Python member has become a visiting prof at Cornell University, conducting seminars on psychology and management (about which he’s cowritten books and produced videos), comic acting, and his 1988 film *A Fish Called Wanda*.

Cleese, costar of the upcoming remake of *The Out-of-Towners*, will continue his tenure at the Ithaca, N.Y., campus until 2004. “I’ve always enjoyed teaching,” he says. “Putting information across in an invigorating way is one of the most effective things I do.” Any chance for a reprise of the sex-ed demo

from *Monty Python’s The Meaning of Life*? “Absolutely not,” says Cleese. “Even if I could.” —*Nancy Mills*

ETC. **Pamela Anderson Lee**

has rescued swimmers (*Baywatch*), run amok in leather (*Barb Wire*), and kicked bad-

guy butt (*V.I.P.*). But now, as a guest voice on **Matt Groening’s** new animated Fox sitcom *Futurama* (see story on page 26), she may be in for her wildest role yet: a conniving disem-



LEE

bodied head in a jar. “She was pleased that it was easier than her real job and that she didn’t have to sit in makeup for an hour,” says *Futurama* exec producer David Cohen, who’s already nabbed Lee for another episode. The best part? Says Cohen, “No one can accuse us of casting her for her body.” —*Dan Snierson*

<< random quote

“Diana was unique. I don’t think anyone could compare. I’m little Geri Halliwell trying to do a bit.”

—The ex-**GINGER SPICE** on comments that her charity work is just an effort to become the new Princess Di

web sights

CAN’T GET enough of *A Civil Action*? Get on line. That is, get online. There are nearly a dozen web-sites related to the **John Travolta** courtroom drama about attorney Jan Schlichtmann, who represented eight Woburn, Mass., families in a lawsuit against W.R. Grace & Co. and Beatrice Foods for alleged water pollution. Here, our guide to what you’ll find—and what you may wish you hadn’t. —*Gillian Flynn*



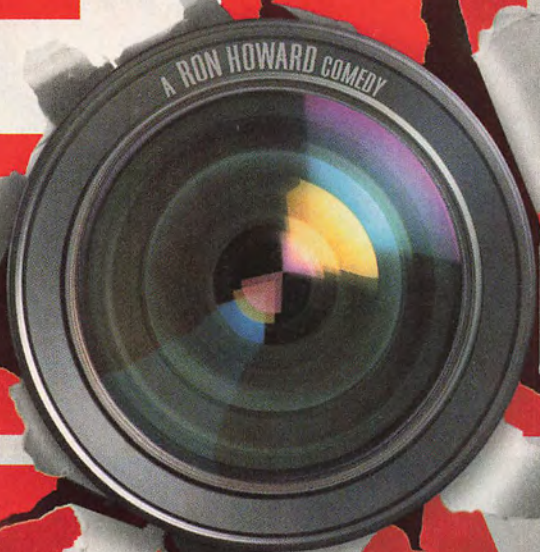
SITE www.acivilaction.com, the official page **HIGHLIGHTS** Clear case breakdown, updates on “the real people” **LOWLIGHTS** *Dating Game*-style narratives: “His specialty is environmental law, which complements his interests in downhill skiing and mountain biking.”

SITE www.kileylaw.com, from Thomas M. Kiley, Esq., & Associates, Schlichtmann’s current firm **HIGHLIGHTS** Links to news stories about the case, the book, and the film **LOWLIGHTS** A crassly commercial plea to e-mail Schlichtmann—especially if you have a personal-injury or medical-malpractice case

SITE <http://oasis.bellevue.k12.wa.us/cheeseb>, home page of William J. Cheeseman, a lawyer who represented W.R. Grace **HIGHLIGHTS** Photos Cheeseman took on the set **LOWLIGHTS** Photos Cheeseman took on the set

SITE www.geology.ohio-state.edu/courtroom **HIGHLIGHTS** Photos, maps, surveys, and geological analyses of the polluted areas **LOWLIGHTS** Can you read a potentiometric surface map?





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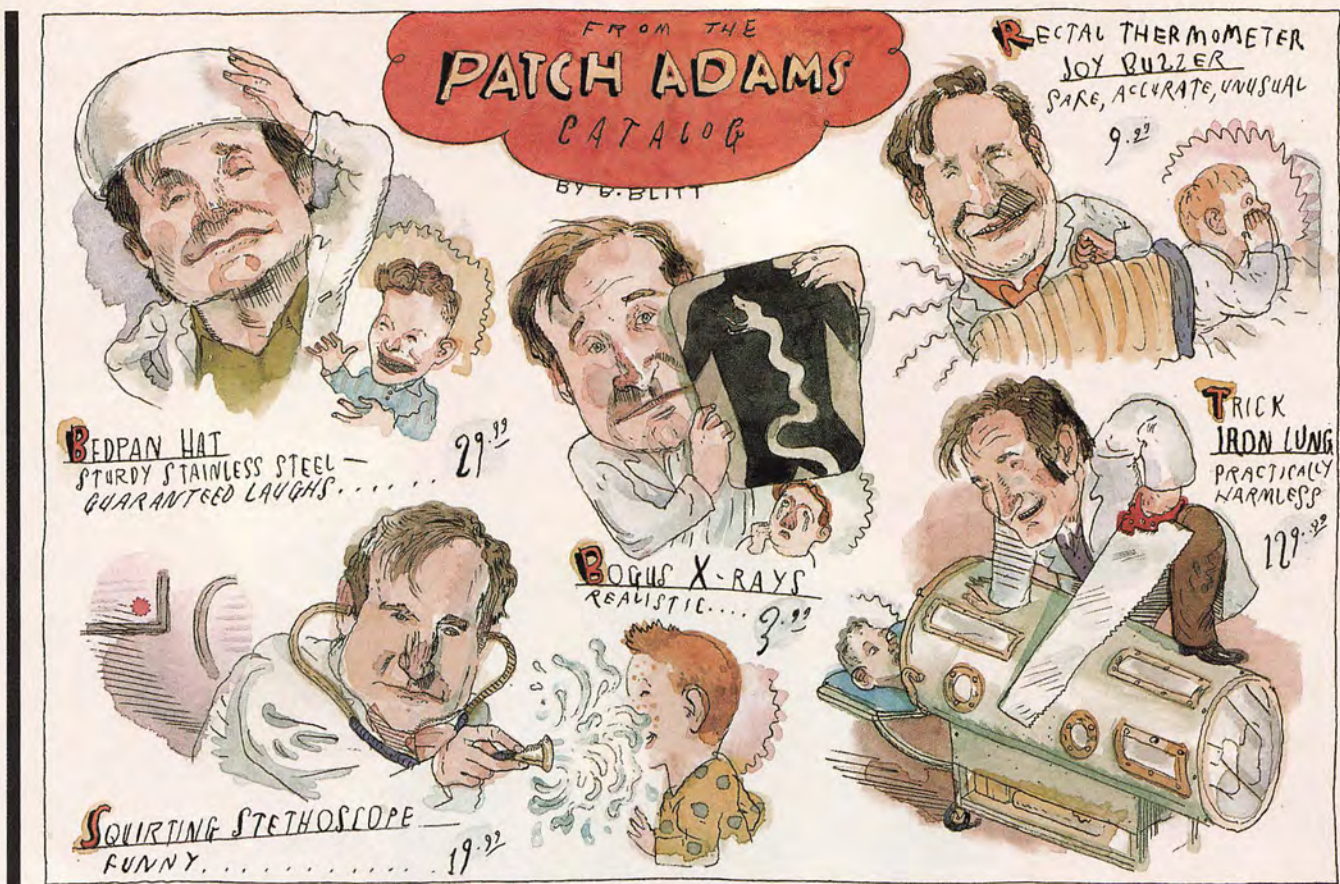
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COMBS



STERLING



HUNTER AND STEWART

ENGAGED Spinach-eating sailor man **Popeye** and ever-patient girlfriend **Olive Oyl**, after a 70-year courtship. The nuptials are scheduled for February, when Ocean Comics will release the comic book *The Wedding of Popeye and Olive*. It's the first marriage for both.

SPLITS Rocker **Rod Stewart**, 54, and his wife of eight years, model **Rachel Hunter**, 29. The couple has two children, Liam, 4, and Renee, 6.

RETIRING Stop the presses! Nike pitchman and *Space Jam* star **Michael Jordan**, 35, was expected to announce his retirement Jan. 13, in Chicago. (Apparently, he plays some basketball, too.) At press time, Jordan had not announced any future plans.

ARRESTED Athena Marie Rolando, 19, was charged with trespassing in the L.A. home of actor **Brad Pitt**, 35, Jan. 7. According to police, Rolando had entered through an open window and was found in the actor's bed-

room dressed in his clothes. Pitt, who wasn't home at the time, has no comment.

LAWSUITS L.A.-based clothing company 13th Floor filed a trademark-infringement suit against alt-rockers **Third Eye Blind**, Jan. 4, in L.A. According to court papers, the company claims a logo used by the band (a circle with flames on top and *3eb* inside) is intentionally similar to 13th Floor's logo (a circle with flames on top and *13* inside). The company is suing for unspecified damages and an injunction that would force the group to stop using the emblem. A spokesperson for the band declines to comment.

LOSERS As part of a Dec. 31 ruling against the state of New York, a judge criticized Sean "Puffy" Combs and Dwight "Heavy D" Myers, saying they were partly responsible for a stampede at a 1991 concert at New York's City College, organized by Combs and Myers, that killed 9 people and injured 29 others. The decision, released

Jan. 10, "is not binding in any way on Puffy," said Combs' attorney Kenneth Meiselas, who adds that his client was not a defendant in this suit. A publicist for Heavy D has no comment.

DEATHS William Charles Skeen, 49, a stuntman on the set of CBS' *Walker, Texas Ranger*, died during the course of filming, Jan. 12, in a state park outside of Dallas. According to police, Skeen apparently suffered cardiac arrest during a stunt involving a car jumping off a ramp. "We are grief-stricken over our friend's sudden and tragic death," said *Walker* star Chuck Norris.... Producer William Allyn, 71, of complications from heart disease, Jan. 3, in L.A. Allyn was associate producer of the '60s soap *Peyton Place*. His films included 1989's *Cousins*.... Actor Philip Sterling, 76, of myelofibrosis, a bone marrow disease, Nov. 30, in Woodland Hills, Calif. Sterling appeared in Neil Simon's 1986 play *Broadway Bound* and on TV's *L.A. Law* and *NYPD Blue*. —Rob Brunner

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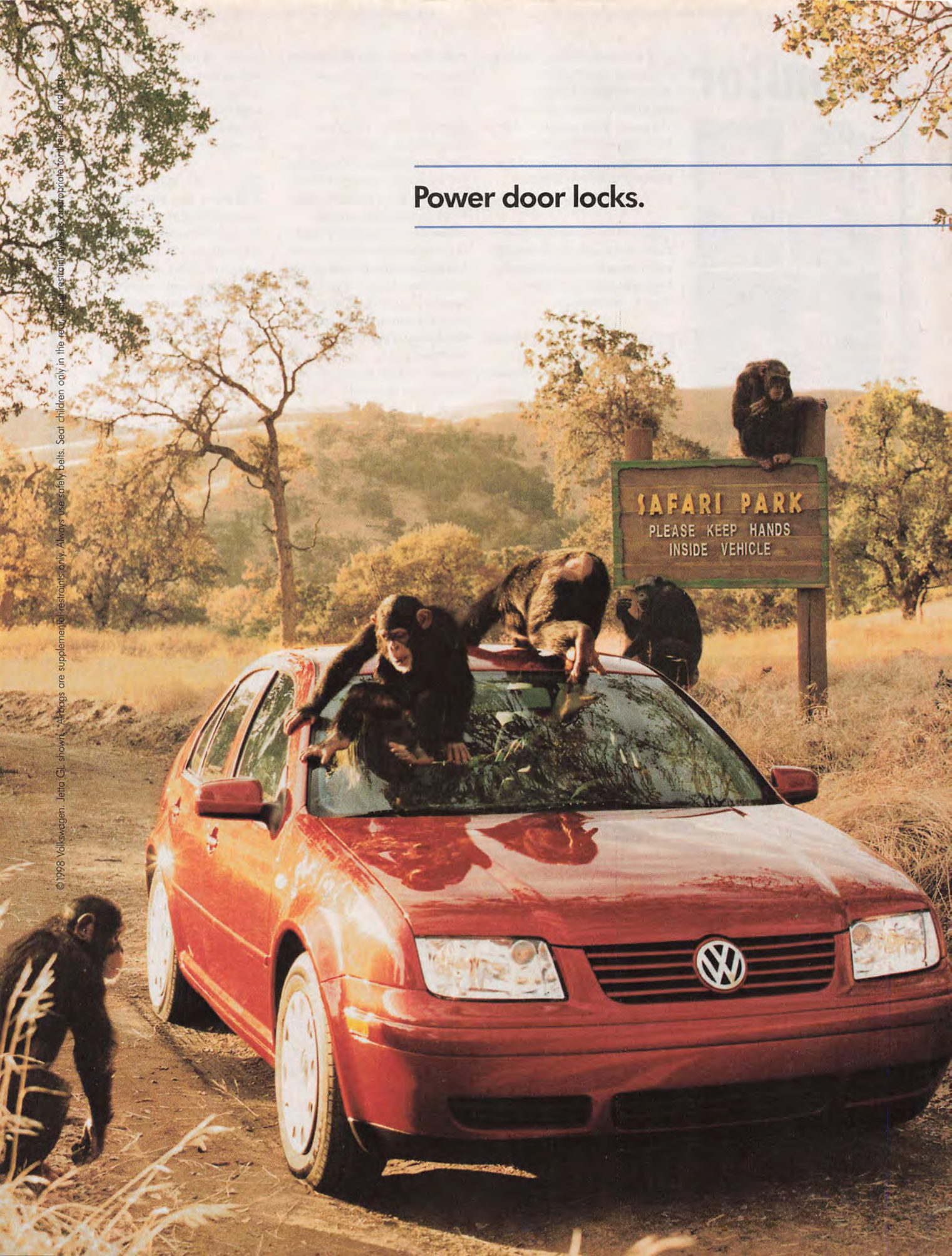
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means losing money: NBC gets a cut of *Sunset*'s lucrative foreign sales.

Such a daytime dilemma would have been unthinkable in the '70s and '80s, when the genre was more robust. In 1986, daytime (including non-soap programming) accounted for about 17.7 percent of the three networks' profits. In 1997, the number was more like 12 percent, according to the Broadcast Cable Financial Management Association. Real-life sagas that regularly unfold on talk shows and cable's 24-hour news channels—not to mention the ongoing presidential impeachment drama—have hurt the networks' 11 soaps, which have lost a

Soapie's Choice

BIZ Soaps are all wet, but not washed up: The industry is bubbling over with plans for the future. by Kristen Baldwin

Next, on *As the Bubble Bursts*: A mother is forced to kill one of her two children. Will it be her older gravely ill child? Or the young underachiever who has potential for a long, healthy life? Tune in tomorrow....

A new sudsy serial in the works? Sorta. This is a real-life cliff-hanger now unfolding at NBC. On July 5, the network will debut the tentatively titled *Passions*, a soap centering on four families in a small New England town, from former *Days of Our*

Lives head writer James Reilly. To make time for it (as well as *Later Today*, now in development for the post-*Today* slot), NBC will most likely have to cancel one of its two struggling daytime serials: either the 34-year-old *Another World*, a soap grande

dame that's showing its age, or two-year-old *Sunset Beach*, Aaron Spelling's glossy serial with a feeble last-place standing but a burgeoning teen fan base.

Hardly an easy choice, and there will be serious fallout no matter which sudser goes down the drain. If NBC cancels the Procter & Gamble-owned *World*, it will rankle one of the industry's largest advertisers, thus risking millions in revenue. Pulling the plug on Spelling's show also

stunning 33 percent of their viewers since 1991. And the Internet continues to siphon off audiences—including young girls, who have traditionally gotten hooked on soaps as teens and stuck with them through adulthood.

"A lot of younger people are watching talk and court shows instead," sighs Bradley Bell, executive producer of CBS' *Bold and the Beautiful*, which is in second place (see chart on next page). He's right: There are 27 percent fewer women ages 18-49—the industry's lifeblood—watching than in 1994.

Which prompts the question: Is NBC (now in last place in the daytime race) insane for pouring about \$10 million in start-up costs (plus shouldering the average



DRAMA QUEENS (1) *Port Charles*, (2) *Sunset Beach*, (3) *Days of Our Lives*, (4) *The Young and the Restless*

KILLER SERIALS

Here's a look at how today's 11 soap operas stack up so far this season, in both household ratings and the more advertiser-desired demographic of women 18-49:

SHOW	RATING	WOMEN 18-49
1 <i>The Young and the Restless</i> (CBS)	6.6	3.5
2 <i>Bold and the Beautiful</i> (CBS)	4.4	2.4
3 <i>Days of Our Lives</i> (NBC)	4.4	3.3
4 <i>General Hospital</i> (ABC)	4.1	3.5
5 <i>As the World Turns</i> (CBS)	3.9	2.2
6 <i>All My Children</i> (ABC)	3.8	3.3
7 <i>Guiding Light</i> (CBS)	3.8	2.4
8 <i>One Life to Live</i> (ABC)	3.3	3.0
9 <i>Another World</i> (NBC)	2.4	1.6
10 <i>Port Charles</i> (ABC)	2.2	1.7
11 <i>Sunset Beach</i> (NBC)	1.6	1.1

SOURCE: NIELSEN MEDIA RESEARCH

per-episode price tag of \$250,000) into an ailing format? Actually, no. "When you're looking for a female demographic, [serials] are still a cheap, attractive buy," says Lori Isola, a senior partner at J. Walter Thompson. In fact, the majority of daytime dramas still attract a higher concentration of women 18-49 than top-rated talkers Oprah Winfrey and Jerry Springer. "But it's incumbent upon us to improve," adds Mary Alice Dwyer-Dobbin, the executive in charge of production at Procter & Gamble, which also owns CBS' *Guiding Light* and *As the World Turns*.

In recent years, daytime execs have worked themselves into a lather trying to attract distracted younger viewers. Shows like *The City* (now defunct) and *Sunset Beach* went with expensive location shoots; others opted for bizarre story lines about

human cloning and mind control. But now, rather than trying to reinvent a half-century-old genre (which only serves to anger mature soap fans), the industry is preaching a back-to-the-future philosophy. "We have to be able to offer more than glitz," says Angela Shapiro, president of ABC Daytime, which is No. 1 in women 18-49. "We have to offer substance. And substance is in the story."

Passions is the offer that NBC hopes viewers can't refuse. While creator Reilly is best known for his whacked-out satanic-possession story line on *Days*, Susan Lee, senior vice president of NBC Daytime, insists *Passions* will be rooted in staple soap themes—tales of multigenerational, multi-class families—rather than high-concept high jinks. Though it will debut in July with a front-burner tale of two young lovers, *Passions* wants to be your mother's

soap. "A couple in their late 30s also have a strong kickoff story," says Lee. "So it's not exclusively for the kids."

The promotional push, meanwhile, will be aimed at the heart of NBC's teen target demographic. With *Passions*, the network is trying its first online soap-launch campaign, possibly featuring a site with maps of the fictional town, family trees, and background information. As Lee puts it, NBC hopes to "get people hooked before it even goes on the air."

For its part, ABC has test-marketed a 24-hour cable channel, All My Soaps. Last month, the network began an intensive yearlong "psychographic" study of soap viewers, the findings of which they will feed to their writers and producers, to help tailor the shows to the soap freak of the future.

CBS, the leader in daytime ratings but No. 2 in women

18-49, plans to narrow the demographic focus even further by targeting Hispanic females. Hispanics "are the fastest-growing population in the U.S., and they have a tradition toward *telenovelas*, so we need to attract them," says Lucy Johnson, president of CBS Daytime. "If there's a new man coming in, let's make him a sexy Hispanic guy. Or a new villainess, let her be Hispanic."

Meanwhile, back at NBC, the bake off is under way. The network gave *Beach* a tentative one-year renewal in October, but it plans to re-evaluate the show's progress in April. *Beach*'s producers are planning a splashy—and risky—play for ratings in March with a week of live shows. On *Another World*, Procter & Gamble replaced executive producer Charlotte Savitz in October in a last-ditch attempt to revitalize the serial. Still, recent story lines about a time-traveling hunk and a woman who kidnaps her sister in order to seduce her brother-in-law (got that?) haven't exactly goosed the ratings. "In the next six months, these shows are going to be showing us what they can do," says NBC's Lee, who concedes it's doubtful that both will survive.

But the Big Three know that all the research and development will disappear like sands through the hourglass if soaps don't deliver good drama. "Soaps have gone through growing pains these last few years, trying to keep up," says CBS' Johnson. "We've finally gotten back to our roots—emotional involvement as an hour of escape." B&B's Bell agrees: "That's what we're about. The more we realize that, the healthier daytime dramas will be." ■

A photograph of the five members of the Backstreet Boys standing on a wooden pier or dock. They are dressed in late 1990s style, including leather jackets, beanie hats, and baggy jeans. Each member is holding a glass of milk. The background shows a body of water and a city skyline in the distance under a clear sky.

It takes more
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reach the top.

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ENTERTAINMENT PREVIEW
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SURE, WE'RE ALL WAITING FOR THE MILLENNIUM—but what to do in the meantime? Step right up and take a mind-bending trip through the year to come! Flip the page and behold the major events, peek behind the curtain at works in progress, calculate the odds on enormous artistic gambles, and unfurl an action-packed calendar guaranteed to keep you busy till the ball drops.

ILLUSTRATION BY ROSS MACDONALD



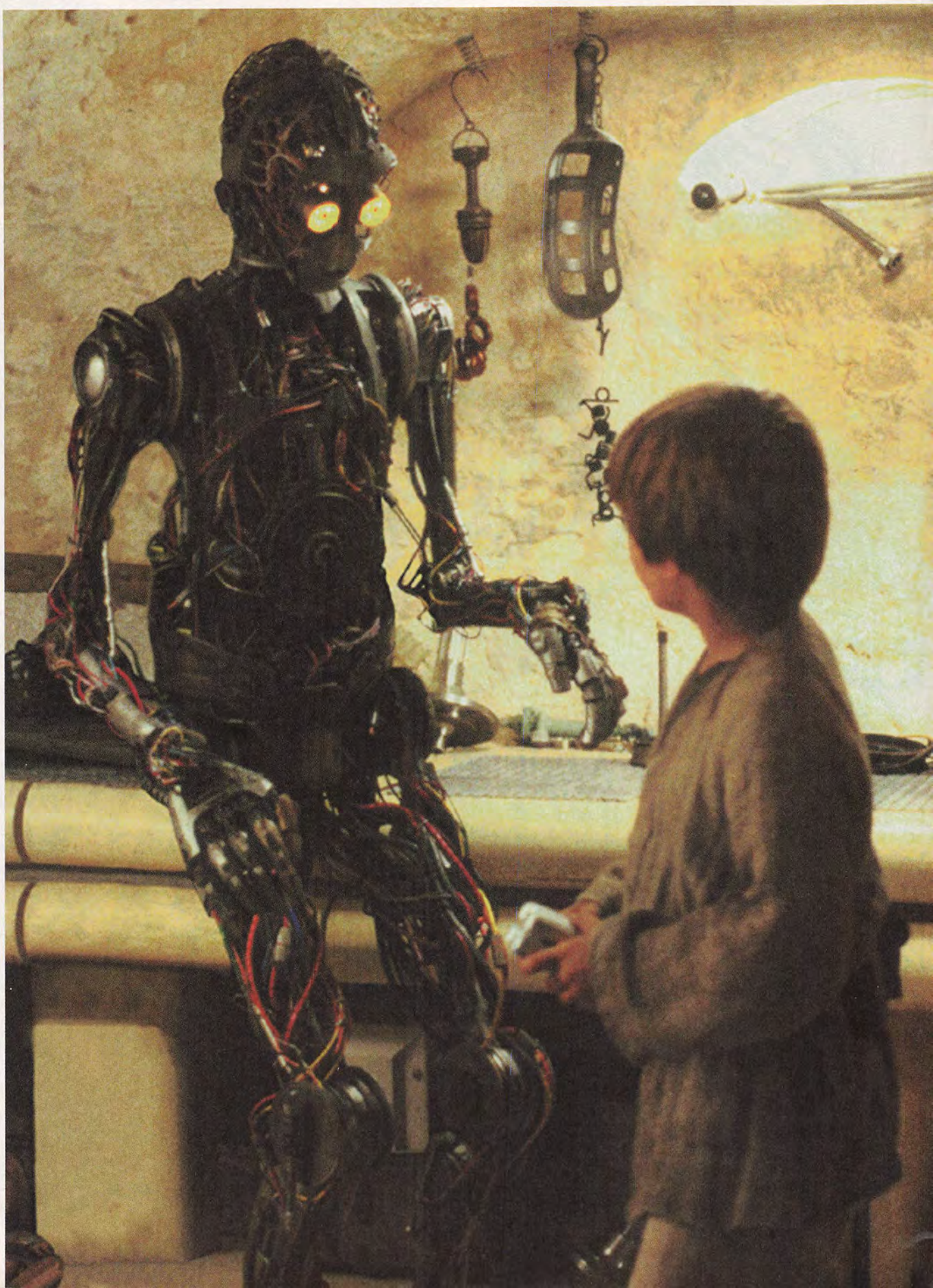
FORE
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STAR WARS: EPISODE I

THE PHANTOM MENACE

LIAM NEESON and **EWAN MCGREGOR** (along with a pair of familiar droids) fight the forces of evil in a movie so highly anticipated, it just might sink a certain ill-fated ocean liner all over again

PROJECT Like, you don't know already? Hold on to your rebel helmets for the May 21 bow of *Star Wars: Episode I—The Phantom Menace*. **THE DETAILS** The movie's opening crawl has history-lesson-style invocations of "the taxation of trade routes to outlying star systems," making *The Phantom Menace* sound like a gloss on America's colonial-era travails; call it *1776: A Hyper-Space Odyssey*. **AT STAKE** Mainly bragging rights. George Lucas' first new space adventure since 1983 is such a thoroughly presold event that everyone in the industry treats it as an all-but-guaranteed full eclipse on all fronts. Analysts say it could become the new box office champ. (Episode 4, the original *Star Wars*, has rung up a \$461 million North American gross, including reissues; *Episode I* should outfly it, and may

STAR POWER Jake Lloyd (left), with a skinless C-3PO, plays Luke Skywalker's father, Anakin; a youthful Yoda (above); the Force is with Neeson and McGregor (right)

well steam on past No. 1 *Titanic*'s \$600 million domestic take.) The toy-and-keepsake tsunami is swelling nicely, with Hasbro, Galoob, and Lego agreeing to deals that will reportedly guarantee Lucasfilm close to \$1 billion in rights payments. About the only question marks center on the performers. Will or won't this prove a career jump to hyperspace for Neeson (as Jedi Knight Qui-Gon Jinn), McGregor (as Obi-Wan Kenobi), and Natalie Portman (as Queen Amidala)? They'll have to prove mighty charismatic to stand out amid the fantastic imagery, which concept designer Doug Chiang says includes "ocean-liner-size buses"

and a royal spaceship that looks like "the chrome hood ornament on a 1950s car." **IN 100 YEARS, IT'LL BE A RELIGION** A beyond-rabid fan group (check out *countingdown.com*) plans to queue up at various screens, including New York City's Ziegfeld and L.A.'s Mann's Chinese theaters—a full month before the picture opens. —Steve Daly





AUSTIN POWERS

THE SPY WHO SHAGGED ME

Evildoers (and dentists), watch out! **MIKE MYERS** returns as the secret agent whose middle name is *Danger* in a sequel that takes him back in time to fight his archenemy, the nefarious Dr. Evil.

PROJECT Myers, 35, back as everybody's favorite snaggle-toothed secret agent in *Austin Powers: The Spy Who Shagged Me*. **THE DETAILS** Austin time-travels back to 1969 London in search of his mojo, stolen by his look-alike nemesis, Dr. Evil. Look for a tour of Austin's bachelor digs, which contain, in Myers' description, "all the accessories necessary to accommodate lots and lots of shagging"—e.g., sliding poles and rotating beds. The "bird" brigade this time is led by Heather Graham as the leggy Felicity Shagwell, replacing Elizabeth Hurley as Vanessa Kensington (though Hurley will ap-

ENGLISH MUFFIN Myers, with Graham (top), getting a little behind in his work (below)

pear). **AT STAKE** New Line's best shot to date at a healthy movie franchise. The studio's big-budget *Lost in Space* flew straight into a black hole of disappointing grosses in spring 1998, casting a pall on sequel plans; the original low-budget *Austin*, released in 1997, sped off with a groovy \$54 million in theaters and an even groovier \$44 million in video-rental gravy. **WHAT'S SO FAB?** A trailer disguised as a *Star Wars* promo (shot before production began on the sequel), plus a pad-ful of merchandise in stores, including a Shaguar toy car, martini and shot glasses, and what New Line has called "the world's first hairless plush toy," modeled on Dr. Evil's denuded cat, Mr. Bigglesworth. Me-ouch. —SD



WHAT'S ON SCREEN FOR '99? This summer, you'll see **Kevin Costner** back on the baseball diamond in *For Love of the Game* and a

new kind of superhero pic, *Mystery Men*, starring **William H. Macy** and **Ben Stiller**. **Tom Cruise** chooses to accept another mission in *Mission: Impossible II* (Dec. 17). Watch for a 'toon about *Tarzan* (June 18), and catch **Al Pacino** this fall in double overdrive—as a *60 Minutes* producer in Michael Mann's drama and as an NFL coach in **Oliver Stone's** *Any Given Sunday*. But that's only part of what Hollywood has up its sleeve. Also expect:

REEL LOVE Cupid takes hold of **Julia Roberts**, who's back in smiley-faced form in *Notting Hill* (summer), playing an American movie star (now there's a stretch) smitten with a nebbishy bookseller (**Hugh Grant**, another stretch). This summer, she also plays hard to get in *Runaway Bride*, in which she's reunited with her *Pretty Woman* costar **Richard Gere**. Together again as well are **Warren Beatty** and **Diane Keaton** (onetime lovers and *Reds* costars), who'll play husband and wife in *Town & Country* (September), and **Goldie Hawn** and **Steve Martin** (who appeared in 1992's *HouseSitter*), back in a remake of 1970's *The Out-of-Towners* (March 26). Rob Reiner's *The Story of Us* (fall) serves up an offbeat superstar pair-

ing: **Bruce Willis** and **Michelle Pfeiffer** are a bickering couple who reminisce about their failed relationship on their last holiday together. Rounding out the category, **Kate Capshaw** stars in *The Love Letter* (April), in which an unsigned love letter sets an entire town on its ear. **CRITICAL IMPRESSIONS** There will be plenty of new efforts from such film virtuosos as *Seven* helmer **David Fincher**, who directs **Brad Pitt** and **Edward Norton** in *Fight Club* (July), the story of two young professionals who open a fistfighting lounge. And for his sophomore effort, *Shine* auteur **Scott Hicks** adapts the best-selling novel *Snow Falling on Cedars* (fall), starring **Ethan Hawke** as the journalist covering a murder trial. Another literary adaptation, Michael Chabon's *Wonder Boys* (winter), teams *L.A. Confidential's* cowriter-director **Curtis Hanson** with **Michael Douglas**. Expect *Titanic* comparisons to greet *The Legend of the Pianist on the Ocean* (June), directed by Cinema Paradiso's **Giuseppe Tornatore** and starring **Tim Roth** as a gifted piano player who grows up on an ocean liner. Finally, **Paul Thomas Anderson's** *Magnolia* (December) should supplant *Eyes Wide Shut* as the most top secret movie of '99. New Line is keeping the story line under wraps, but *Magnolia* will have a number of different vignettes, reuniting the *Boogie Nights* director with much of his former cast (including **Julianne Moore** and **John C. Reilly**), and featuring Tom Cruise in another hush-hush role.

MOVIES NOW SEE THIS

INDEPENDENT DAZE The front-runners on the indie scene will become clearer after Sundance's Jan. 21-31 fest, but **Robert Altman's** *Cookie's Fortune* (April 9), starring **Glenn Close** as a devious Southern woman, is already on the horizon. Horror-meister **Wes Craven** shows his serious side in *50 Violins* (summer), with **Meryl Streep**. Which is not to be confused with *The Red Violin* (spring), starring **Samuel L. Jackson** and **Greta Scacchi** in the story of an instrument passed down through generations. **Roman Polanski's** *The Ninth Gate* (August) stars **Johnny Depp** as a book expert involved in a supernatural conspiracy. *Friends and Lovers* (April) pairs **Robert Downey Jr.** and **Claudia Schiffer** as twentysomethings on vacation in Utah. And video director **Spike Jonze's** *Being John Malkovich* (spring) casts **John Cusack** as a puppeteer who accesses the mind of the follically challenged actor.

WOMEN ON THE VERGE Juliette Lewis plays a mentally impaired woman coming of age in *The Other Sister* (March 5), while the similarly afflicted **Elisabeth Shue** comes into her own after undergoing medical treatment in *Molly* (April 16). In *Anywhere But Here* (April), **Susan Sarandon** stars as the slightly erratic mom to daughter **Natalie Portman**. Finally, **Winona Ryder** and **Angelina Jolie** explore the snake pit in *Girl, Interrupted* (October). Start writing those trend stories now. —*Jessica Shaw*



HOLLYWOOD AND VINE Tarzan goes out on a limb (1); Macy and Stiller are the men of *Mystery* (2); Grant and Roberts have *Notting* in common (3); Portman and Sarandon give *Anywhere* its legs (4)



FUTURAMA

From 'Simpsons' creator **MATT GROENING** comes a new animated comedy—actually, one of several debuting this spring—in which the goofy sensibility of Springfield's favorite family meets George Jetson

PROJECT *Futurama*, Groening's animated follow-up to *The Simpsons*, debuting this spring. **THE DETAILS** Follows the Year 3000 misadventures of everyman Fry, robot Bender, and one-eyed femme Leela (voiced by former *Married...With Children* mom Katey Sagal). **AT STAKE** Nine years after Homer and Bart made animation safe for adults, Groening, 44, must now prove he isn't a one-hit wonder. **THE BUZZ** Because *Futurama* took more than three years to make, its spring bow will come shortly after two other Fox animated debuts (*Family*

A FLYING START One-eyed girl Leela and Fry navigate a city of tomorrow

Guy and Eddie Murphy's *The PJs*). But Groening's signature quirks, including aliens who get around via pneumatic tubes (cars are so 20th century) and religion-minded robots who attend the Church of Robotology, will distinguish *Futurama* from the 'toon pack. "If *The Simpsons* is a celebration of the American family at its wildest," says Groening, "this celebrates the future at its wildest." **DOES HOMER KNOW?** "Katey Sagal's character looks very much like Katey if she were a beautiful Cyclops," says Groening. "She's actually quite sexy. But you have to understand, I think Marge Simpson is hot." D'oh! —Shawna Malcom

YIELDING JUST A HANDFUL OF hits (Drew Carey's *Whose Line Is It Anyway?*, *Dawson's Creek*), the '98 TV season won't be a tough act to follow. Here's how cable and the nets plan to entice viewers:

SMALL-SCREEN SLUMMERS Although **James Cameron's** *Terminator*-esque sci-fi drama may not make it on the air before the end of '99, there will be plenty of movie names moonlighting on TV. *Saving Private Ryan* soldier **Adam Goldberg** is writing a sitcom about a frenzied personal assistant to a tantrum-prone celeb (MTV). Director **Francis Ford Coppola** turns his attention from the Mafia to little green men in an aliens-among-us serial entitled *First Wave* (March 19, Sci-Fi Channel), while **Oliver Stone**—fully recovered from his failed attempt at an ABC conspiracy-seeking special—tries his hand at *Witchblade* (TNT), an action-adventure series centering on a New York detective. **Susan Sarandon** is a disillusioned housewife kidnapped by **Stephen Dorff** in *Earthly Possessions* (March 20, HBO) and **Martin Short** plays the Mad Hatter in *Alice in Wonderland* (Feb. 28, NBC). *Very Bad Things* writer-director (and *Chicago Hope* star) **Peter Berg** is developing the tentatively titled *Bellevue*, a dra-

ma about psychiatric medicine for ABC. Finally, *Total Recall* 2070 (March 7, Showtime) will explore the work of sci-fi author Philip K. Dick.

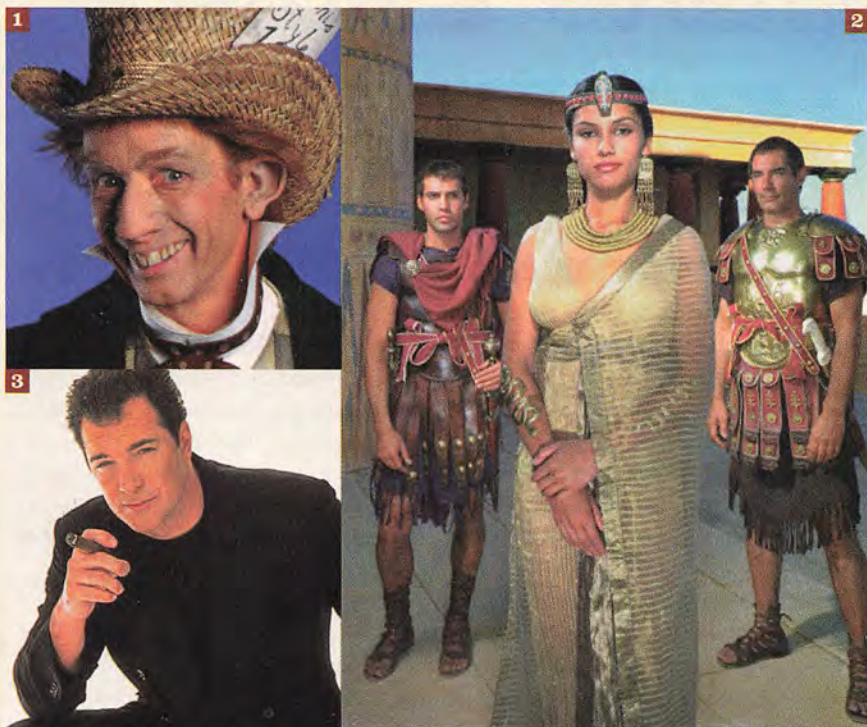
CLASSICS WITH A TWIST Prepare to see Charles in charge as *A Christmas Carol* (December, TNT), starring **Patrick Stewart**, and *Great Expectations* (May 9–10, PBS), featuring **Charlotte Rampling**, usher in a Dickens revival. Old MacDonald's worst nightmare is an adaptation of George Orwell's *Animal Farm* (October, TNT), with players from Jim Henson's Creature Shop. Meanwhile, the networks draw inspiration from the TV past as **John Larroquette** attempts a Stateside remake of *Fawlty Towers* in *Payne* (spring, CBS); **Aaron Spelling** pours on the sirens in *Rescue 77* (spring, The WB), an updated *Emergency!*; and Patty Duke pays homage to herself in *The Patty Duke Show Reunion Movie* (spring, CBS), recreating her dual role as perky Patty Lane and her identical British cousin, Cathy.

COMEBACKS The good news is, Puddy returns: *Seinfeld's* **Patrick Warburton** has a sitcom in the works (NBC). The bad news is, so does **Bob Saget**, who is shopping a comedy around town. *The Larry Sanders Show's* **Jeffrey Tambor** is a divorcé in *Everything's Relative* (NBC); **Paula Poundstone** drives *Home*

TELEVISION NOW WATCH THIS

Movies, an animated sitcom from the producers of *Dr. Katz: Professional Therapist* (April 26, UPN); and ex-*Saturday Night Live* player **Norm Macdonald** is an ex-hockey player-turned-social worker in *The Norm Show* (March 24, ABC). Also in the pipeline: new shows from *Just Shoot Me* creator **Steven Levitan** (fall, NBC), *Homicide: Life on the Street* gurus **Tom Fontana** and **Barry Levinson** (fall, UPN), and the prolific **David E. Kelley**, with his PI drama, *Snoops* (fall, ABC). Finally, The WB attempts to draw an audience over 25 with a gritty cop hour from *Sleepers* author **Lorenzo Carcaterra**, and with *DC*, a peek inside the world of Washington interns from *Law & Order's* **Dick Wolf**. (And, no, Monica's not booked for the pilot.)

MAJOR MINIS *Rich Man, Poor Man*-itis continues at the networks. Watch for sweeps offerings from big-name authors like *Tom Clancy's Netforce* (Feb. 1 & 4, ABC) and *Stephen King's Storm of the Century* (Feb. 14, 15 & 18, ABC). **Lauren Bacall** plays the doomed heiress in *Too Rich: The Secret Life of Doris Duke* (Feb. 21 & 23, CBS). For the kiddies, **Jon Voight** and **Mary Steenburgen** shepherd the creatures of *Noah's Ark* (May 2–3, NBC). And you can tune in and check out *The '60s* (Feb 7–8, NBC), a fictionalized account of the already chimerical decade. Most ambitious of all is the \$30 million-plus production of *Cleopatra* (May, ABC), which casts relative unknown **Leonor Varela** (*The Man in the Iron Mask*) as the Nile's premier goddess, **Timothy Dalton** as Julius Caesar, and *Titanic's* **Billy Zane** as Marc Antony. We can see the ABC ads already: *Won't you watch like an Egyptian?! —SM*



TUBE STAKES Short in *Alice* (1); *Cleopatra's* Zane, Varela, and Dalton (2); Warburton has a show (3)

WASTELAND

'Scream' scribe **KEVIN WILLIAMSON** trades
high school angst for postcollegiate blues

PROJECT *Wasteland*, Kevin Williamson's follow-up to *Dawson's Creek*, due this fall on ABC. **THE DETAILS** A sextet of college grads battle neuroses in New York. Says Williamson, 33, who moved to the urban jungle to pursue acting after graduating from East Carolina University, "Someday someone's gonna put together how autobiographical this is." **AT STAKE** He may have sparked the teen revolution with *Scream*, but can he strike the same chord with a drama about jaded twentysomethings? "I'm a bit scared about [making the leap]," says Williamson. "But my biggest fear is that I'm not gonna grow as a writer. I hate to think I'm not capable of doing anything different." **THE BUZZ** While *Dawson's* got off to a shaky start (critically, if not ratings-wise), the film-reared Williamson has learned from his mistakes. "I'm getting the hang of this TV thing," he says. ABC, which ponied up a 13-episode commitment last fall, is counting on it. **CALLING ALL ALLY McBEALS** With the pilot script finished, Williamson is turning his attention to his favorite part of the development process: casting. Although the characters include a closeted soap star afraid of being outed



URBAN RENEWAL Williamson grows up a bit for his new Big Apple show

and his harried publicist, Williamson expects the biggest challenge will be finding an actress to play Dawnie; at 27, she's still finishing up her thesis (entitled *Wasteland*) and (gulp) still a virgin hung up on the campus stud who dumped her after she failed to put out. "When Dawnie bumps into men on the street," says Williamson, "she envisions having sex with them." Let's see Paula Cole come up with a song about *that*. —SM

FIGURING OUT HOLLYWOOD'S LATEST BATCH OF TEEN FLICKS

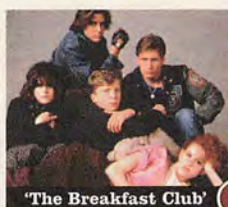
THE NEW MATH

AFTER YEARS OF TEEN HORROR, MAKE way for teen comedy—especially comedy that owes a debt to '80s soft-corn masters like John Hughes and Jon Cryer. Below, how to crack the code (and there *will* be a test). —Will Lee

SHE'S ALL THAT (Miramax, January) After dumpage by Jodi Lyn O'Keefe, Freddie Prinze Jr. bets he can morph art geek Rachael Leigh Cook into a prom queen. **FORMULA** *My Fair Lady* + *Beverly Hills, 90210* ÷ *Clueless*

GO (Sony, March) Chronicles the dubious adventures of grocery clerks (Katie Holmes, Sarah Polley), gay soap stars (Scott Wolf, Jay Mohr), and party boys (Taye Diggs, Desmond Askew) who all converge on the underground scene in L.A. **FORMULA** *Pulp Fiction* x *Drugstore Cowboy* – *Very Bad Things*

CRUEL INTENTIONS (Sony, March) High-society step-siblings Sarah Michelle Gellar and Ryan Phillippe plot the seduction of virginal Reese Witherspoon and make a wager on the result. *Dawson's Creek*'s Joshua Jackson also en-



'The Breakfast Club'



'The Faculty'



The WB



'Killing Mrs. Tingle'

ters the sordid fray. **FORMULA** *Dangerous Liaisons* + *Metropolitan* x *Scream 2*

NEVER BEEN KISSED (Fox, April) Reporter Drew Barrymore goes back to school to get the scoop on what's in and ends up facing her own geek past. **FORMULA** *Fast Times at Ridgemont High* (x Cameron Crowe) + *Weird Science* (– Kelly LeBrock) ÷ *Hiding Out* (– Jon Cryer)

AMERICAN PIE (Universal, April) Four seniors bound to lose their virginity by prom night find (surprise!) meaningful realizations about life. Objects of their affection include Alyson Hannigan (*Buffy*) and Natasha Lyonne (*Slums of Beverly Hills*). **FORMULA** *Stand by Me* + *Losin' It* x *Can't Hardly Wait*

TEN THINGS I HATE ABOUT YOU (Touchstone, April) Popular Bianca Stratford (Larisa Oleynik) is socially crippled because a family edict prohibits her from dating until her social-zero sister Kat (Julia Stiles) gets a beau; relationship hell breaks loose when a potential Bianca suitor (Andrew Keegan) bribes a pal (Heath Ledger) to win Kat. **FORMULA** *The Taming of the Shrew* ÷ MTV's *Daria*

KILLING MRS. TINGLE (Miramax, summer) An honor student (Katie Holmes) and her faculty nemesis (Helen Mirren) explore the murderous (and comic) lengths kids go to get good grades. The directing debut of *Scream*-meister Kevin Williamson. **FORMULA** *The Breakfast Club* + *The Faculty* x *The WB*

FORE
CAST

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**BRENDAN
FRASER**

**ALICIA
SILVERSTONE**

She was a woman of the world.
He had never been around the block.
She'd never met anyone like him.
He's never met anyone... Period.

BLAST FROM THE PAST

CHRISTOPHER WALKEN SISSY SPACEK DAVE FOLEY

NEW LINE CINEMA PRESENTS A MIDNIGHT SUN PICTURES PRODUCTION A HUGH WILSON FILM BRENDAN FRASER AND ALICIA SILVERSTONE AS EVE "BLAST FROM THE PAST"
CHRISTOPHER WALKEN SISSY SPACEK DAVE FOLEY COSTUME DESIGNER MARK BRIDGES MUSIC BY STEVE TYRELL BASED UPON CHARACTERS CREATED BY STEVE DORFF EDITED BY DON BROCHU PRODUCTION DESIGNER ROBERT ZIEMICKI DIRECTOR OF PHOTOGRAPHY JOSE LUIS ALCAINE
EXECUTIVE PRODUCERS MARY KANE PRODUCED BY AMANDA STERN SUNIL PERKASH CLAIRE RUDNICK POLSTEIN PRODUCED BY RENNY HARLIN HUGH WILSON SCREENPLAY BY BILL KELLY STORY BY BILL KELLY AND HUGH WILSON
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conference calls for conifer pines. They aimed their new Ford Explorer Sport

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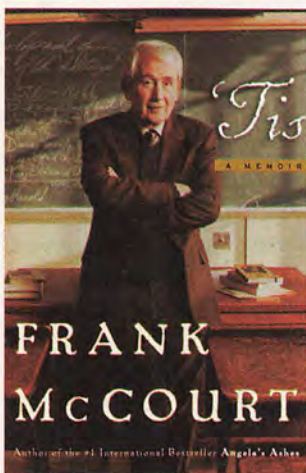
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RIISING FROM STILL-HOT 'ASHES,' FRANK MCCOURT'S FOLLOW-UP SHOULD BRING IN THE GREEN

'TIS: A MEMOIR

PROJECT 'Tis, Frank McCourt's new book, due this September. **THE DETAILS** McCourt promises a tragicomic tale that picks up where *Angela's Ashes* left off, with a few pit stops—including his less-than-stellar stint in the U.S. Army. "I was in Germany, in the canine corps," says McCourt, 68, "despite no rapport whatsoever with dogs. Then I became a teacher. Wasn't that a logical progression?" **AT STAKE** A family's cottage industry. The Pulitzer-winning *Ashes* (the film will star Emily Watson; see page 54) also spelled success for brother Malachy, who wrote the best-seller *A Monk Swimming*. Nephew Conor directed *The McCourts of Limerick*, and now *The McCourts of New York* (premiering in March on Cinemax). There are even *Angela's Ashes* tours in Limerick (where presumably you learn how to collect horse drop-



pings for fuel). **THE BUZZ** How feverishly is 'Tis anticipated? "It's up there with Tom Wolfe's *A Man in Full*," says John F. Baker, editorial director of *Publishers Weekly*. Scribner is placing a million-plus order, and Hollywood's salivating for the sequel. "Whatever Frank writes," says producer David Brown, who bought the rights to *Ashes* with coproducer Scott Rudin, "Scott and I will be first in line [to buy it]." **SILENCE, EXILE, AND CUNNING** (James Joyce's advice for writers) The Matt Damon of the Irish memoir, McCourt still somehow manages to write. "I struggle with the damn book every day," he says of his as-yet-unfinished follow-up. "It's like going into the bedroom with somebody—you close the door. All this other noise is beyond me. It's like trying to understand the checks I get now." —Andrew Essex

UNIVERSAL TRANSFORMS A HORROR CLASSIC INTO 'A TOMB WITH A VIEW'

THE MUMMY

PROJECT An \$80 million rewrap, based loosely on the 1932 Boris Karloff chiller but played less as horror than as *Indiana Jones*-style action/romance. **THE DETAILS** Brendan Fraser, 30, wearing more clothes than in *Encino Man* or *George of the Jungle*, plays a 1920s adventurer hired by an antiquarian (*Sweet From the Sea*'s Rachel Weisz) to raid an Egyptian tomb. But *d'oh!* The pilferers unleash the remains of a monstrous ancient priest (Arnold Vosloo of *Hard Target*) who wants a new body. Writer-director Stephen Sommers (*Deep Rising*) spent months on location in Egypt and Morocco giving the picture "a *Lawrence of Arabia* feel," and promises that ILM's special-effects work on the mummy will "not be some cheesy prosthetic

thing." Instead, computer-generated images will morph away chunks of Vosloo's countenance to make him a "living corpse." **AT STAKE** Speaking of the walking dead, Universal desperately needs a hit to follow *Patch Adams*, after debacles like *Babe: Pig in the City* and *BASEketball*. This is also Fraser's shot at the stardom that has eluded him despite great grosses for Disney's *George* (\$100 million plus domestically) and fine notices for the indie sleeper *Gods and Monsters*. **ICKY APEX** Prepare to squint your way through the scene where the title character, still a live human, has his tongue removed. "We don't *show* it, but we *show* it," says Sommers. "It's so disgusting, in a fun way." Good thing there's all that gauze to stanch the bleeding. —SD



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TO HAVE AND CUCKOLD

Now it can be told: This year, **INFIDELITY** is in as a wave of cheat chic and true confessions swamps bookstores

THE BOOK INDUSTRY IN '99 IS NOT ONLY flirting with infidelity—but wining it, dining it, and letting it bring a toothbrush. Besides Miss Monica's risky tell-all, due from St. Martin's in February (see page 65), there are a slew of tomes, fiction and non, that will stew over what happens when good spouses go bad. And we have our leaders to thank for thrusting illicit trysts into the spotlight: "I'm crediting it to Clinton," says Catherine Texier, author of last year's searing betrayal memoir *Breakup*. "It's being talked about. The subject's out of the closet."

Among the parade of bluntly titled non-fiction books designed to soothe wounded hearts once clandestine booty calls are brought to light:

Debbie Allen's **Women Who Stay With Men Who Stray** (Hyperion, May), which is already

generating buzz with its case studies on such wronged celebrity women as Hillary Rodham Clinton and Princess Diana.

The stern advice tome **When Your Lover Is a Liar** (HarperCollins, January) includes practical tips for exposing the "range of lying lovers...benign to the lethal."

On the memoir/fiction side, novelist Sue Margolis' **Neurotica** (Bantam, July) spins the tale of a married tabloid reporter who embarks on a string of affairs while researching a story on loveless sex. Author Tim Parks ruminates on intimate relations in the essay collection **Adultery and Other Diversions** (Arcade, April). And John Taylor details his crumbling relationship with his wife in the aptly titled **Falling: The Story of One Marriage** (Random House, February).

Finally, paying homage to the man who started it all, there's **Uncovering Clinton** by Michael Isikoff (Crown, August), Leland H. Gregory II's **Presidential Indiscretions** (Dell, June), and George Stephanopoulos' **All Too Human** (Little, Brown, April).

So, after being saturated with real-life pulp in '98, will the reading public still be interested in all this freaky-ass immorality?

"The way I look at it," says John McNally, editor of a prescient 1997 adultery-themed short-story collection, **High Infidelity**, "everyone's either been cheated on, or they've cheated, or they've at least thought about cheating. So it does tap into a universal experience." Hester Prynne's ears must be burning. —Clarissa Cruz



YOU DON'T KNOW JAKE The Wallflower returns

WALLFLOWERS

Jakob's ladder: Dylan and company climb back into the spotlight

PROJECT The Wallflowers' return, due this summer. **THE DETAILS** After recording the Grammy-nominated cover of David Bowie's "Heroes," the love theme from *Godzilla*, Jakob Dylan and band mates Michael Ward, Rami Jaffee, Mario Calire, and Greg Richling have spent the past few months in an L.A. studio, putting the finishing touches on their latest opus. "I'm looking for the last couple of songs at this point," says Dylan. "I have more than enough. I'm just trying to figure out which ones aren't horrible." **THE NEW SOUND** Working with producer Julian Raymond (Fastball), Dylan promises a few changes. "It's been four years since the last record, so things are gonna evolve. Have I gone glam? I haven't jumped on any bandwagons, if that's what you mean. I'm doing my best to create one." **AT STAKE** Bragging rights in the newly unified UniGram. **WHAT ABOUT BOB?** Like Dad, Jakob is placing new importance on his lyrics. "I didn't imagine anyone would hear the last two albums. You tend to write from a different place when you know people are gonna listen." **WHY MTV WANTS ITS JDTV** "Jakob's a great face for this channel," says Tom Calderone, MTV's senior VP of music. After a 1998 filled with can't-pick-'em-out-of-a-lineup rock bands, "Jakob definitely brings star quality to MTV," says Calderone. "There's real power there." —AE

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M

USIC JUNKIES NORMALLY rest up after the holidays, when the deluge of releases slows to a trickle. But dust off those headphones—the floodgates are about to open.

NEO-ALT-ROCKERS If you can't get your fill of white guys with guitars, keep your peepers peeled for platters from **Sebadoh** (*The Sebadoh*, February), **D Generation** (*Through the Darkness*, February), **Blur** (March), **Fountains of Wayne** (*Utopia Parkway*, April), the **Verve Pipe** (May), **Ween** (May), **Atari Teenage Riot** (May), **G. Love & Special Sauce** (spring), **Smash Mouth** (spring), **Third Eye Blind** (fall), **Ben Folds Five** (spring), and ex-Soundgarden frontman **Chris Cornell**'s solo debut (May). PLUS New entries from **Beck** (summer), **Wilco** (fall), and, if you like white girls and guitars, the **Cranberries** (April).

HIP-HOP, IT DON'T STOP On the real tip, the hardcore beats will keep coming from the

CLASSIC ROCK REDUX Let's do the time warp again with upcoming discs from the late **Jimi Hendrix** (*Live at the Fillmore East*, February), **Neil Young** (April), **Tom Petty** (spring), **Don Henley** (fall), **Jeff Beck** (March), **Steely Dan** (summer), and **Linda Ronstadt**, **Dolly Parton**, and **Emmylou Harris** (February). In March expect to see **Van Morrison's** *Back on Top* and **Sammy Hagar's** *Red Voodoo*. Keep an eye out for boxed sets from **Bad Company**, **Buffalo Springfield**, and **Stevie Ray Vaughan**. Also blowin' in the wind are newly remastered **Dylan** reissues keyed to the resurgence of Bob-O.

MO' METAL Steel your ears for a live **Korn** album (later this year), as well as onslaughts from **Rage Against the Machine** (March), **Pantera** (summer), **silverchair** (March), **Stone Temple Pilots** (summer), **Limp Bizkit** (summer), and **AC/DC** (November). On a lighter note, there's the return of **Def Leppard** (fall). **SOUL MEN** Break out the bubbly and heat up the massage oil for **Barry White's** *Staying Power* (spring), along with the latest from **Babyface**

MUSIC

NOW HEAR THIS

(summer) will prove. And if you're in the mood for a little insensitivity, try talk-show host **Jersey Springer's** country album, due this spring. **PURE POP FOR NOW PEOPLE** Prepare for a saccharine overdose with offerings from **N Sync** (May), **OMC** (fall), the U.S. debut of

Titanic chanteuse **Sissel** (summer), U.K.'s **Billie** (April), and the solo bow from New Kid **Joey McIntyre** (March).

GIRLS, GIRLS, GIRLS It looks like another vintage year for women in rock (pop, hip-hop, R&B...). Besides **Joan Osborne's** loong-awaited follow-up (fall), look for CDs from **L'il Kim** (spring), **Diana Ross** (summer), **Missy Elliott** (May), **Sophie B. Hawkins** (May), **Jennifer Lopez** (April), the **Breeders** (June), **Alana Davis** (summer), **Björk** (Sep-

tember), **En Vogue** (September), **Paula Cole** (fall), and **Mrs. James Brolin** (fall).

NUEVO WAVO Major skinny-tie alert for old-wave types: **Blondie** (*No Exit*, February), **Iggy Pop** (spring), and the **Pretenders** (May).

MIA The lesson of the Universal/PolyGram restructuring seems to be that even big-shot recording artists are subject to downsizing: The fate of previously scheduled albums by **Paula Abdul** and **Radish** is anyone's guess. As one stunned survivor of corporate consolidation opines: "Things are changing so fast. I just can't keep up!" Tell us about it.—*Tom Sinclair*



TWO GIRLS AND A GUY (from left) Jennifer Lopez, Chris Cornell (in his first solo effort), and Paula Cole sound off in '99

likes of **Nas** (*I Am*, March), **Ghostface Killah** (May), **Snoop Dogg** (*Topp Dogg*, spring), **C Murder** (*Bossalinie*, March), the **Roots** (February), **Krayzie Bone** (*Thug Mentality*, March), **Too Short** (*I Can't Stay Away*, March), and the inimitable **Ol' Dirty Bastard** (later this year). Though recording hasn't begun, **Wyclef Jean** promises the **Fugees** will have *Class Reunion* out by year's end: "We're definitely gonna get back together to record that real soon." (**Melky Sedeck**, featuring Jean's little brother and sister, will release their debut album this spring.)

(March), the **Neville Brothers** (February), **Ginuwine** (spring), **Tevin Campbell** (spring), **D'Angelo** (spring), and **Jamiroquai** (spring). ALSO Discs from crooners **BLACKstreet** (March) and **Mint Condition** (April).

THE HIPPIES' REVENGE Collective Soul will unleash *Dosage* (February), and the **Spin Doctors** threaten to return from the dead.

THE SENSITIVE LADS The male troubadour tradition is alive and well, as **Ron Sexsmith's** *Whereabouts* (spring), **Paul Westerberg's** *Suicaine Gratification* (February), **Billy Bragg** (September), and **Freedy Johnston**

CHART-CHARGING

WANNABES

The new flavors of bubblegum pop

SEND IN THE CLONES. THE EARSPLITTING SUCCESS OF THE SPICE Girls, Backstreet Boys, and 'N Sync has spawned a new subgeneration of boppy pop and hip-hop. Here's your warning:

B*WITCHED (*B*Witched*, February) Think: Irish Spice. These four lassies (including a pair of twins) do super-catchy tunes with the occasional fiddle riff (now, that's getting jiggy with it). Catchiest lyric: "I'm the wolf today... / I'll huff I'll puff and blow you away."

C NOTE (*C Note*, May) Think: Color Me Badd meet Jon Secada. This Orlando quartet (under the same management as BSB and 'N Sync) could be nicknamed The Bilingual Boys. Catchiest lyric: "Oh yeah, baby/Hah-hah/C Note's comin' home, girl."

LFO (*LFO*, May) Think: a randier Backstreet Boys (also the same management), with a dash of Vanilla Ice. LFO is short for Lyte Funkie Ones. Catchiest lyric: "I wanna sex you up/Let me freak you out."

THE MOFFATTS (*A New Beginning*, May) Think: down-home Hanson. Raised in Vancouver and based in Nashville, these four teenage brothers (Scott and triplets Dave, Clint, and Bob Moffatt) play their own instruments and write their own songs. Catchiest lyric: "Life is such a funny thing/You never know what it'll bring."

STEPS (*Step One*, TBA) Think: late-'90s ABBA. These twenty-somethings may signal the next music trend: coed pop. Catchiest lyric: "You're mine, all mine now bubba/Gonna rope you in." —*Dave Karger*



WHAT YOU REALLY REALLY WANT? This year will prove if the stars are really in sync for Steps (1), C Note (2), the Moffatts (3), and B*Witched (4)



JERRY'S KIDS (From left) Eckholdt, Grey, Handler, Eigeman, and Langer

IT'S LIKE, YOU KNOW...

Smart-aleck insights, wry observations about nothing, and—you know—yada yada. Sound familiar?

PROJECT ABC's mid-season replacement *It's Like, You Know...*, a new sitcom from a former member of the *Seinfeld* creative team (debuting March 24). **THE DETAILS** Forget about who got the time slot—this is the *real* post-"nothing" sitcom, replete with meaningless banter ("That's how you tie your shoelaces—the two loops?"), superficial one-upmanship, and musings about sex and car chases. Created by *Seinfeld* writer and producer Peter Mehlman (famous for the line "They're real and they're spectacular"), *Like* is about an uptight New Yorker (Chris Eigeman) living in California with quirky, layabout Los Angelenos (Steven Eckholdt, Evan Handler, A.J. Langer, and, as herself, *Dirty Dancin'*'s Jennifer Grey). **IS IT SPONGE-WORTHY?** "The good news is, it's indescribable," says executive producer Ted Harbert, who adds, "For clever jokes, meaningful characters, and stories to get invested in, look someplace else." That may have worked for the fab foursome, but ABC will have to give the show time to master its domain. **WILL FREEWAY JOKES PLAY AS WELL AS THE SOUP NAZI?** "Carson and Leno have made fun of L.A. for decades," says Harbert. "It's a national pastime." —*Joe Neumaier*

STEPS: TOM HOWARD; B*WITCHED: B. ROBINSON/SYGMA; THE MOFFATTS: ARTHUR CUTLER/LONDON FEATURES; IT'S LIKE, YOU KNOW: BOB D'AMICO

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WILD, WILD WEST

Blockbuster king **WILL SMITH** saddles up with **KEVIN KLINE** for a showdown with **KENNETH BRANAGH**. Think *'Men in Black Hats.'*

PROJECT *Wild, Wild West*, Barry Sonnenfeld's big-screen remake of the late-'60s, gadget-heavy TV staple starring guy's guy Robert Conrad.

THE DETAILS U.S. special government agents James West (Will Smith) and Artemus Gordon (Kevin Kline) team up to stop the evil Dr. Loveless (Kenneth Branagh) from assassinating President Grant circa 1869. **AT STAKE** After scoring in the biggest summer blockbusters of 1996 (*Independence Day*) and 1997 (*Men in Black*), Smith goes for the hat trick. **THE BUZZ** Despite Smith being on the bench last summer, Sonnenfeld swears Will is back in game condition: "Will is everything you've seen before, *plus* he's James Bond." **JUST DON'T**

CALL IT A WESTERN Since cowboy pics aren't exactly magic at the box office these days (who remembers 1998's *The Newton Boys?*), expect to see limited use of the W-word.

"This feels more like *Men in Black* than a John Ford movie," explains Sonnenfeld. And it's certainly got the sci-fi gizmos: Dr. Loveless' arsenal will include an 80-foot-tall walking tarantula. "It's mostly done on the computer," says Sonnenfeld, "but we did build one leg of it and it weighed 16,000 pounds. It's badass." —SM



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GOLDEN DELICIOUS Apple's molten to the core

FIONA APPLE

Still riding the 'Tidal' wave, Apple hopes to sow a second bumper crop

PROJECT An as-yet-untitled second CD from Fiona Apple, due to be harvested this fall. **THE DETAILS** She's currently working in Los Angeles with Jon Brion, who produced her somnambulant cover of the Beatles' "Across the Universe" (for the *Pleasantville* soundtrack). **AT STAKE** Barely 19 when *Tidal*, her surprisingly mature 1996 double-platinum debut, first arrived, pop's premier en-

fant terrible is out to show she can ripen with age. **THE BUZZ** Spent the past year working on new music in the creative company of boyfriend Paul Thomas Anderson, the auteur behind *Boogie Nights*. Between Anderson's influence and the rich musical talents demonstrated on *Tidal*, insiders are betting Apple's artistry will remain just as tart. —AE

APPLE: DAVID BARNY/OUTLINE

AFTER A YEAR THAT SAW A 742-page behemoth straining backpacks and a raunchy government document kaching out of bookstores, what will tome lovers buy next? Here are some areas to bookmark.

LITERARY LIONS Hotly anticipated follow-ups will kick off the year in February with *The Testament* (Doubleday), **John Grisham's** first attempt at mixing courtroom drama with jungle adventure, and **Elmore Leonard's** resurrection of *Get Shorty* hero Chili Palmer in *Be Cool* (Delacorte). March brings **Anne Rice's** latest tale, *Vittorio the Vampire* (Knopf) and **John le Carré's** long-awaited tale of international intrigue, *Single & Single* (Scribner). **Frances Mayes** follows 1997's sleeper book-club read, *Under the Tuscan Sun*, with *Bella Tuscany* (Broadway, April), and Putnam scribes **Tom Clancy** and **Patricia Cornwell** return with *Every Man a Tiger* (May) and the newest in the Kay Scarpetta series, *Black Notice* (July), respectively. Rounding out the year

will be **Ernest Hemingway's** fictional memoir *True at First Light* (Scribner, July) and *Hearts in Atlantis* (Scribner, September), a **Stephen King** short-story collection.

CELEBRITY SKIN Prepare for a glut of bios of the rich and shameless. **David Halberstam** lends lit cred to an oft-hacky genre with a Michael Jordan bio, *Playing for Keeps* (Random House, February), while *Titanic's* **Gloria Stuart** proves she, like her heart, can go on in *Gloria! My Many Lives* (Little, Brown, May). Summer brings music makers **Mötley Crüe** (*The Dirt*, ReganBooks) and **Jewel** (*Life Stories*, HarperEntertainment), while fall gives us **Barry White's** tentatively titled *Love Unlimited*—described by Broadway's Trigg Robinson as an “inspirational memoir that shares his uplifting message of loooove.”

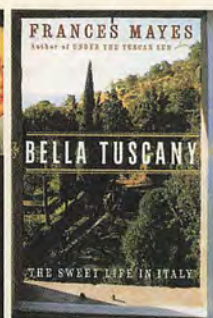
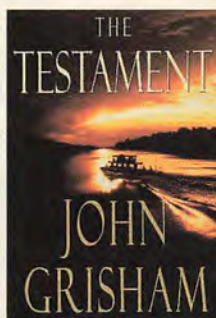
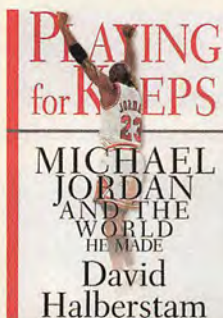
BEACH READS Head to the shore with the veteran trifecta of **Nelson DeMille** (*The Lion's Game*, Warner, June), **Jackie Collins** (*Dangerous Kiss*, Simon & Schuster, June), and **Danielle Steel** (*Granny Dan*, Delacorte, June). For the

BOOKS

NOW READ THIS

pre-Memorial and post-Labor Day haze, there's **Mary Higgins Clark** (*We'll Meet Again*, Simon & Schuster, April) and **Nicholas Sparks** (*A Walk to Remember*, Warner, September).

SEX! LIES! SOCK DRAWERS! In *Perfect Murder, Perfect Town*, O.J. Simpson chronicler **Lawrence Schiller** tracks the JonBenét Ramsey murder (HarperCollins, February). In *Vulgar Favors* (Delacorte, March), *Vanity Fair's* **Mauveen Orth** examines Versace killer Andrew Cunanan. On a lighter note, HarperCollins releases a 30th-anniversary edition of the sock-drawer classic *Everything You Always Wanted to Know About Sex but Were Afraid to Ask* (February). Among the new bits: an explanation of the “missionary impossible” position. Bring it on. —CC



TOY STORY 2

TIM ALLEN and **TOM HANKS** go back to infinity—and beyond

PROJECT Hot off *A Bug's Life*, Pixar and Disney resurrect Tom Hanks as Woody and Tim Allen as Buzz Lightyear in *Toy Story 2*, opening at Thanksgiving. **THE DETAILS** Woody gets kidnapped by a greedy toy collector, and Buzz & the gang have to steal him back. **AT STAKE** For Pixar, a healthier share of profits (50 percent versus 12.5 percent) than it got on the first *Toy Story*. **THE LIGHTYEAR BUZZ** The flick was meant

to go directly to video but was upgraded to feature status last February. Disney's official explanation was that the film is “so damn good,” but published accounts credit Pixar CEO Steve Jobs with pushing for a big-screen run because it means much larger revenues in every arena—especially tie-in merchandise, the appeal of which Disney seriously underestimated the first time around. **GET A LOAD OF ANDY'S NEW**

TOYS Make room under the Christmas tree for a Mrs. Potato Head, voiced by *Seinfeld's* Mrs. Costanza, Estelle Harris, and a persnickety prospector figurine, handled by Kelsey Grammer of *Frasier*. —SD

CONE HEADS Lightyear's a head of the pack



WILL THEIR NEW SOUND BE PROOF POSITIVE THAT SKA'S NOT THE LIMIT?

NO DOUBT

PROJECT A new No Doubt CD. **THE DETAILS** The band returned to the studio late last year committed to making sure its summer release (a) showcases the group's heretofore undemonstrated range as musicians and (b) separates No Doubt from the rest of the ska nation. **AT STAKE** Since the star-making success of 1995's *Tragic Kingdom* (more than 8 million records sold in the U.S.), those hiccuping beats Gwen Stefani brought to the heartland have been heavily diluted by an army of one-trick copycat bands. **LIFE AFTER SKA** The band has written about 30 new songs, with material ranging from the usual "punk-rock drums and crazy guitar stuff," says a source close to the quartet, to one track that utilizes an entire 18-piece orchestra. Producers are still being interviewed (though Marilyn Manson's producer, Michael Beinhorn, known for crafting huge, headbanging walls of sound, is a contender). **WILL GWEN STILL WEAR A DOT ON HER FOREHEAD?** "No comment," says the band's publicist, but expect a new look during the band's fall tour. —AE



STEFANI POWERS The redoubtable Gwen and the men of No Doubt

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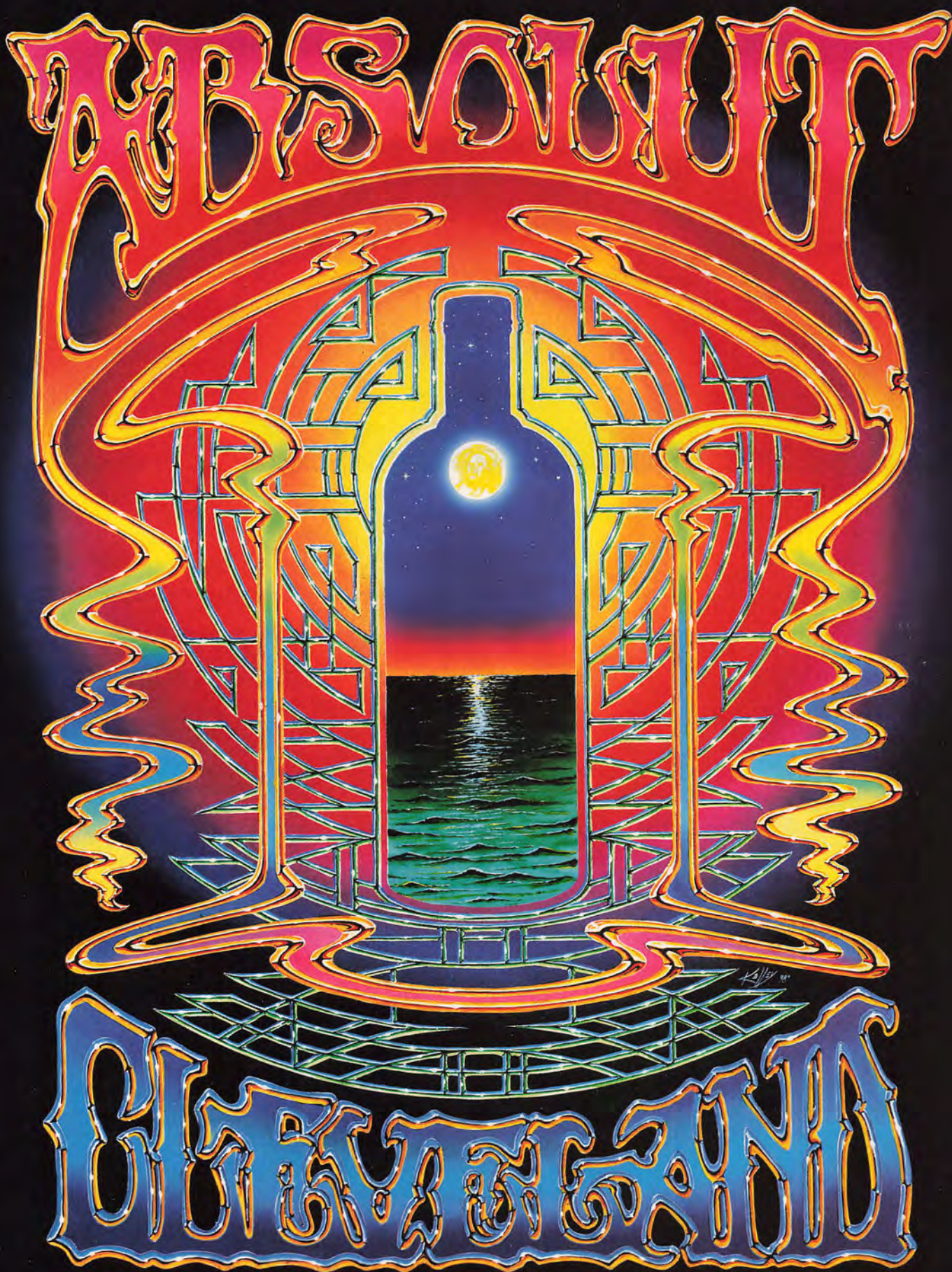
THE NEXT FILES Carter searches for realms of gold with a new series

HARSH REALM

Fox golden boy **CHRIS CARTER** slouches toward
the millennium with his new sci-fi pulper

PROJECT Fox's *Harsh Realm* (that's the working title), the latest from *The X-Files* and *Millennium* creator Chris Carter (planned for this fall). **THE DETAILS** It's based on a sci-fi comic book; gumshoe Dexter Green must track down a kid lost in a computer-created "pocket universe"—an idea that came to creator James Hudnall in a dream. "I woke up and started thinking," he recalls, "and pulled all these random thoughts into a story." **AT STAKE** *Realm* needs to be bigger than *Millennium* if Carter is to kick off his \$25-30 million Fox pact with a bang. **CASTING CONSPIRACY?** Buzz casts Nicholas Lea (Alex Krycek on *The X-Files*) as Green (though Fox says Lea is one of many candidates). And with rumors of Krycek's demise, Lea might be available. As always with Carter, the truth is out there. —Jeff Jensen

NO DOUBT: ROBERT MAXWELL/OUTLINE; CARTER: TROY HOUSE/OUTLINE



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Jake claims his old '64 Mustang GT was so powerful that if he'd jumped on the accelerator hard enough, he could've sheared the rear lugs off.

Maybe so. Maybe no.

But, in his 1999 Mustang GT, all 260

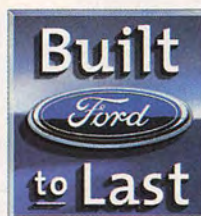
horses are harnessed to a 3.27:1



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WHAT'S NEXT

For these **SHOOTING STARS** of '98, the trick will be coming up with an equally sparkling encore

HERE'S THE THING ABOUT BEING ANY YEAR'S next new thing: Effective now, you have to start proving it. Fortunately, 1998's breakthrough stars will be working overtime in 1999 to avoid making 2000's "What ever happened to..." list.

LEONARDO DICAPRIO '98 Recap Partied like the millennium was tomorrow, shedding six syllables to become the artist now known as Leo. **New for '99** Took a reported \$20 million gig as a rootless American backpacker in *The Beach* (due out next fall). He's also scheduled to play legendary jazz trumpeter Chet Baker, and while the biopic has no start date, we can't wait to see him flash Baker's toothless grin. **Prediction** Riskier choices won't line 'em up at the box office but could give him a reason to show up on Oscar night.

LAURYN HILL '98 Recap Made the most acclaimed album of the year, *The Miseducation of Lauryn Hill*. **New for '99** Well, there are the Grammy nominations—she got 10 of 'em, including Best Album and Best New Artist. She'll kick off a solo tour in February and reunite with the Fugees, perhaps next fall (see story on page 37). **Prediction** She faces a legal tussle with the studio band New Ark, who claim Hill hasn't given them the songwriting and production credits they deserve on *Miseducation*. (Hill denies the charges.) It won't hurt her awards chances. Grammy won't take its eyes off Hill.

ANGELINA JOLIE '98 Recap Nabbed a Golden Globe for her role as Cornelia in TNT's *George Wallace* and an Emmy nod for her chilling turn as the title character in HBO's *Gia*. **New for '99** Starring as a police detective in *The Bone Collector*, with Denzel Washington, due out this fall. She'll portray a club hopper in *Playing by Heart* with Sean Connery, and will turn plum crazy in the coveted role opposite Winona Ryder in *Girl Interrupted*—a female *One Flew Over the Cuckoo's Nest*. **Prediction** Trés Jolie.

CATHERINE ZETA-JONES '98 Recap Put the zest in *Zorro*. **New for '99** Two high-profile flicks: the crime caper *Entrapment*, with Sean Connery (who continues his clear fondness for twentysomething costars), and *The Haunting of Hill House*, a remake of 1963's Julie Harris/Claire Bloom classic *The Haunting*. **Prediction** She's zeroed in on two potential hits, but is she Hollywood's exotica flavor of the month?

ADAM SANDLER '98 Recap Hollywood's No. 1 Brillo-topped goofball, with more than \$200 million in combined grosses for *The Wedding Singer* and *The Waterboy*. **New for '99** Will become a *Big Daddy* on June 25, and spoofs Beelzebub as *Little Nicky*, the independent-minded son of Satan. **Prediction** Summertime purebreds (*Star Wars: Episode 1—The Phantom Menace*, the next *Austin Powers*, and *Wild Wild West*) might make *Big Daddy* sound like an underdog, but to underestimate Sandler's box office appeal is to bark up the wrong tree.

CHRIS TUCKER '98 Recap Wired comic with a whiny machine gun for a mouth yammered his way to \$139 million and counting in grosses for *Rush Hour*. **New for '99** A film version of his stand-up act will be shot and edited for theatrical release. He has yet to sign on for a *Rush Hour* sequel, but will spend time presiding over his new club, Chris Tucker's Comedy Club Cafe, in Atlanta. **Prediction** He's built up a fan base (see *Friday*, *The Fifth Element*, and *Money Talks*), but with Universal's *Double-O Soul*, his spy flick with Mariah Carey, stalled in preproduction, Tucker may lose a little motor to his mouth in '99.

WRESTLING WITH THE FUTURE WCW tough guy Bill Goldberg (a.k.a. Goldberg) (1), Sandler (2), DiCaprio (3), and Hill (4) look to flex their star power in '99



WRESTLING '98 Recap Went from entertainment oddity to big-time pay-per-view, cable TV, and merchandising performer. **New for '99** A nearly \$2 million Super Bowl spot for the WWF; both leagues are developing made-for-TV movies and kids' TV series starring their actors...er, we mean wrestlers. **Prediction** A backlash? The A&E documentary *Hitman Hart: Wrestling With Shadows* offers a sober, behind-the-scenes look at the WWF and WCW. And remember: The bigger you are, the harder the body slam. —Jeff Jensen and Tricia Laine

FORE
CAST

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THE TALENTED MR. RIPLEY



PHOTOGRAPHED IN ROME, NOV. 11, 1998

LORD KNOWS, '99 WILL NOT PRODUCE A MOVIE as easy on the eyes as *The Talented Mr. Ripley*. Directed by Anthony Minghella (responsible for lush-looking *English Patient*) *Ripley* stars impossibly attractive foursome Gwyneth Paltrow, Jude Law, Cate Blanchett, and Matt Damon (swerving away from type

to play a sophisticated murderer luxuriating in Italy). While there's enough betrayal and passion to fill a season's worth of soaps, Damon's most shocking desire remains unrequited. "It's this bizarre lust triangle between me and Matt and Jude," explains Paltrow. "Matt falls in love with Jude...[but] no sex is involved. It's very interesting but very weird." —Rebecca Ascher-Walsh



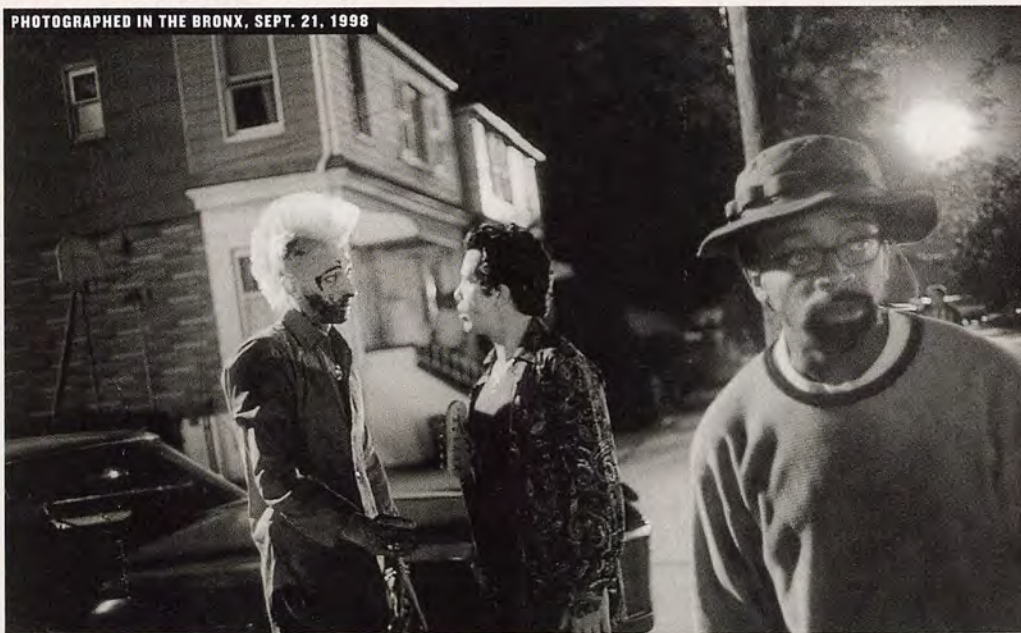
PIRATES of SILICON VALLEY

CALL IT THE REAL REVENGE OF THE *Nerds*, but rather than Anthony Edwards, this version stars *ER*'s Noah Wyle. *Pirates of Silicon Valley* (on TNT in May) traces the computer revolution through the mouses of Apple's Steve Jobs (Wyle) and Microsoft deity Bill Gates (reintroducing Anthony Michael Hall!). "Even people who aren't computer savvy will appreciate this story," says Wyle, 27. "There isn't one person on this planet who hasn't been affected by what these guys started in their garages." —Dan Snierson



PHOTOGRAPHED IN LOS ANGELES, NOV. 15, 1998

PHOTOGRAPHED IN THE BRONX, SEPT. 21, 1998



THE YEAR: 1977. THE PROBLEM: serial killer Son of Sam, who's been traumatizing New York. The message (this is a Spike Lee flick): Don't judge a man by his haircut. In *Summer of Sam*, out in June, Adrien Brody plays a Bronx kid returning home. But he's getting looks from his neighbors and best friend, John Leguizamo, because of his Mohawk. They "think I must be a killer," says Brody (whose mother took this photo after a fight scene). For inspiration, Brody, 26, looked to New York's minister of paranoia. "I got a spike necklace, silver hair spray, then put on my De Niro *Taxi Driver* shirt," he says. "I was fully prepared." —RAW

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SPIKELEE'S

SUMMER OF SAM

PHOTOGRAPHED IN WILMINGTON, N.C., DEC. 9, 1998



MUPPETS

FROM SPACE

LOOKS LIKE THE MUPPETS SPENT THEIR THREE-YEAR HIATUS AT THE MOVIES. How else to explain the *X-Files*-meets-*Truman Show*-flavored theme of *Muppets From Space* (coming in July). This time, we find Gonzo in the midst of an existential crisis: Miss Piggy knows she's a

pig, Kermit's sure he's a frog, but what, Gonzo wonders, am I? While he's discovering his identity *out there*, Kermit and Piggy put their romance on hold. Says producer Brian Henson, "They live together, [but] Piggy's really into being a career gal." —RAW

DETROIT ROCK CITY

IT MAKES PERFECT SENSE: KISS ARE BIGGER THAN EVER; THEIR dolls are more collectible than ever. Could there be a better time to make a Kiss movie? Except that *Detroit Rock City*, as director Adam Rifkin explains, is *not* a Kiss movie—even though Gene Simmons, Paul Stanley, et al. (along with Edward Furlong and Natasha Lyonne) are in it. “It’s about Kiss fans,” he says exuberantly. “It’s set in 1978, about a group of kids going to a Kiss concert.” In fact, the film (due April 16) climaxes with a concert staged in Hamilton, Ontario. “We put the word out that for one night only, we were re-creating the 1978 Kiss Love Gun Show,” says the director. “About 8,000 long-tongued fans showed up.” Still scary after all these years. —Jamie Malanowski



PHOTOGRAPHED IN HOLLYWOOD, JULY 1998



PPAIRING AMERICA'S favorite actor with America's most twisted author could be the year's weirdest combo. But starring in the film adaptation of Stephen King's *Green Mile*, Tom Hanks remains “a very nice family man,” says director Frank Darabont (*The Shawshank Redemption*). Based on the 1996 King page-turner, the film has Hanks, 42, playing a prison guard who befriends death-row inmate Michael Clarke Duncan (*Armageddon*)—only the con is not what he seems. Hanks, on the other hand, was always himself: He’s “a true gentleman,” says Darabont. “I didn’t have an 800-pound gorilla on the set questioning me; instead, I had an 800-pound gorilla who didn’t act like one.” Anything less would be a horror. —RAW

THE GREEN MILE

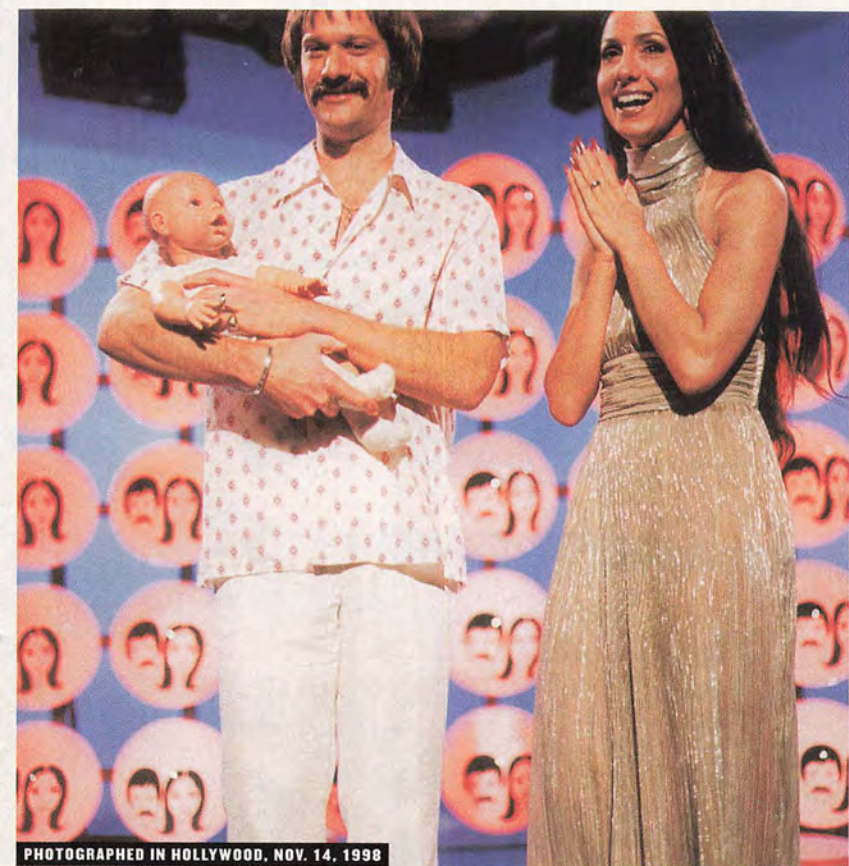
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RALPH NELSON



PHOTOGRAPHED IN TORONTO, DEC. 3, 1998



PHOTOGRAPHED IN HOLLYWOOD, NOV. 14, 1998

AND THE BEAT GOES ON: THE SONNY & CHER STORY

GOING ONE STEP BEYOND VH1's *BEHIND THE MUSIC*, ABC has got something for you, babe. Airing Feb. 22, the network's two-hour original biopic, *And the Beat Goes On: The Sonny and Cher Story*, traces the rise and fall of the '70s Steve and Eydie. "I bought a lot of hair and noses to get this movie made," notes exec producer Larry Thompson (the production's 12 wigs and 19 noses cost \$32,000). "It's a lot of work being Cher," laughs actress Renee Faia (with Jay Underwood, left), who was chosen for the job from more than 1,000 hopefuls. "At one point it took four people to help me out of my trailer because my dress was so tight and the heels were so high." Groovy. —DS





PHOTOGRAPHED IN NORTHAMPTON, MASS., DEC. 1 and 10, 1998

— The — CIDER HOUSE RULES



JOHN IRVING'S NOVELS HAVE BEEN SUCCESSFUL, BUT FILMS based on his novels (see *Simon Birch*) have disappointed critics. *The Cider House Rules* (due in the fall), which tells the story of a boy who's been isolated in an orphanage, has at least one element the others lacked: a screenplay credited to Irving. That's what prompted director Lasse Hallström (*What's Eating Gilbert Grape*) to sign on. "The screenplay's balance of dramatic, comedic, and bizarre elements attracted me," he says. "I felt I could be of use to it." Another factor in the film's favor is its stellar cast (including Tobey Maguire and Charlize Theron, left, and Erik Sullivan, above). Says Hallström (also at left), "Charlize plays the girl who teaches the boy the facts of life." And that beats Nastassja Kinski in a bear suit any day. —JM

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FIRST LOOK

ANGELA'S ASHES

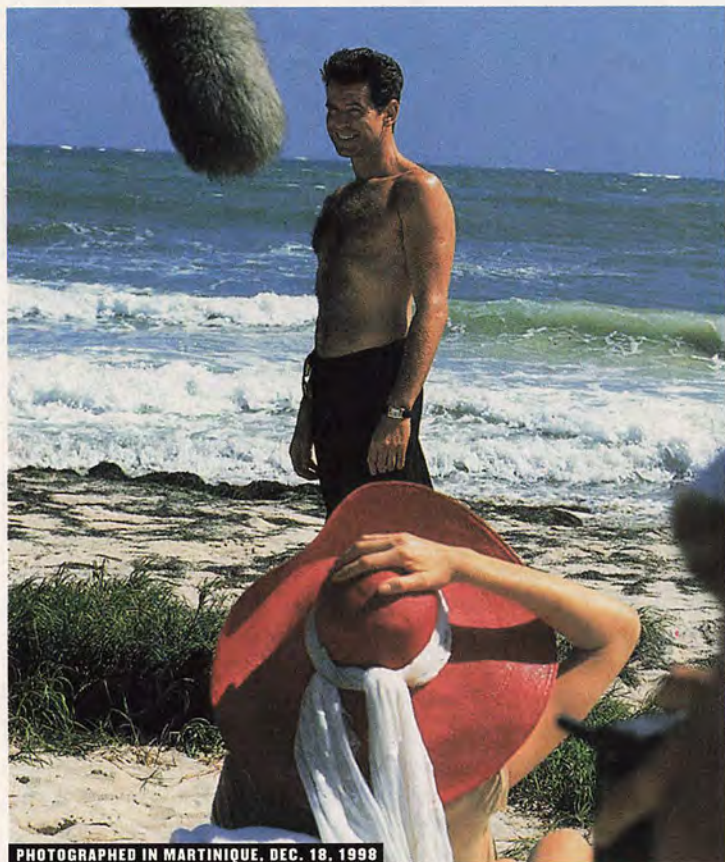
IS EVITA DIRECTOR ALAN PARKER REALLY THE RIGHT MAN TO adapt *Angela's Ashes*, Frank McCourt's bittersweet Irish memoir? In addition to his don't-cry-for-me pedigree, Parker (pictured here with Joe Breen and Shane Murray-Corcoran, who play brothers Frank and Malachy, respectively, and Emily Watson) knows his way around the Celtic blues. He directed 1991's *The Commitments*, about a roguish group of down-and-out Dubliners. David Brown, who's coproducing the Paramount fall movie with Scott Rudin, predicts that even though church solemnity pervades *Ashes*, it will also have its share of laughs. "*Angela's Ashes* is about survival," says Brown, "but it's also extremely funny. That's why we fell in love with it." —RAW



PHOTOGRAPHED IN DUBLIN, OCTOBER 1998

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PHOTOGRAPHED IN MARTINIQUE, DEC. 18, 1998

THE THOMAS CROWN AFFAIR

THOSE WHO MAY BE ROLLING THEIR EYES AT HOLLYWOOD remaking another of its old chestnuts should fear not. "It's only nominally a remake," says director John McTiernan of his take on *The Thomas Crown Affair*, a 1968 cat-and-mouse gem that featured Steve McQueen as a sleek bank robber and Faye Dunaway as the investigator on his trail. "The characters have changed. The original Thomas Crown was a cold Boston blue blood," explains McTiernan. "Well, no one believes in blue bloods anymore. They're all putzes. Now he's self-made." And he comes in the form of Pierce Brosnan, 46. Not everything from the old movie has been cast out: Dunaway, fortunately, is still on hand, now playing Thomas' therapist. "It's a way of being respectful of the original," McTiernan says. —JM

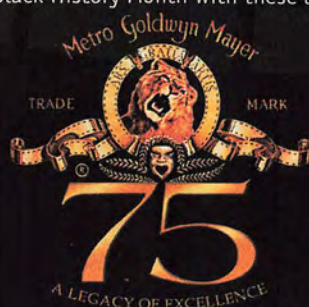
ANGELA'S ASHES: JAMES E. PATTON

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PHOTOGRAPHED IN LOS ANGELES, DEC. 11, 1998

THE RED HOT CHILI PEPPERS

AFTER SEVEN YEARS, THE RED HOT CHILI PEPPERS' most famous lineup (from left, John Frusciante, Anthony Kiedis, Chad Smith, and Flea) returned to the studio to record a new album, due this summer. But given today's chilly rock clime, can these spicy boys regain their red-hot status? Ask anyone within earshot of Flea's L.A. home: "We converged on his garage this summer," says an older and wiser Kiedis, now sporting shorter hair and a drug-free joie de vivre. "It was 100 degrees, and we'd get sweaty and play so everybody in the canyon could hear us. His neighbors would call up, 'We rocked out to your rehearsal today!'" —DS



PHOTOGRAPHED IN LOS ANGELES, JUNE 1998

EDTV

IMAGINE A FILM ABOUT THE RISE (AND FALL) OF MTV DOOFUS JESSE CAMP and you'll get a feel for this modern fable. Matthew McConaughey, in *Dazed and Confused* mode, stars as a hapless video clerk whose life is made into a TV show. Though less sinister than *The Truman Show*, *Edtv* (out March 26) struck a chord with its cast. "Matthew, Ellen DeGeneres, Elizabeth Hurley...all have had a taste of being the center of attention," says director Ron Howard (right, conferring with McConaughey for a scene on *The Tonight Show* set). "People think that if you get fame, your problems go away. You just get a whole new set of problems." —Jessica Shaw



PHOTOGRAPHED IN LOS ANGELES, JULY 1998

MAN ON THE MOON

IF PROFESSIONAL WRESTLING CAN STAGE A COMEBACK, WHY NOT ANDY Kaufman? He'll get his chance in the guise of Jim Carrey (above, in Latka regalia) in Milos Forman's Kaufman biopic *Man on the Moon* (due this fall). Though the tabs have chastised Carrey for being too in touch with Kaufman's bizarre side (he reportedly stays in character between takes), co-screenwriter Scott Alexander thinks Kaufman would've appreci-

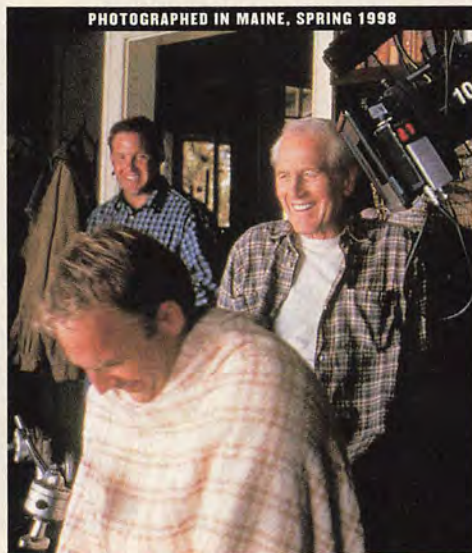
ated the gag. "It's good that people around the production are off balance," he says. "People around Andy were always off balance." Kaufman's *Taxi* mates Judd Hirsch, Tony Danza, and Marilu Henner will appear as themselves, and a few characters will wonder if Kaufman really died of cancer in 1984. Says Alexander, "Let's just say if there's a guy in bandages at the premiere, you won't be able to go up and touch him." Like we'd want to. —JM



PHOTOGRAPHED IN SURREY, ENGLAND, DEC. 14, 1998

SLEEPY HOLLOW

TIM BURTON CERTAINLY ISN'T AFRAID TO LET HIS FREAK FLAG FLY. Over the past 15 years, the director's given us a Ritalin-starved man-child named Pee-wee, a pasty-faced naïf with colossal scissors for hands, and a hack filmmaker with a taste for high heels and angora. Now Burton and three-time on-camera alter ego Johnny Depp (as well as freshly minted Golden Globe nominee Christina Ricci) are in London tackling yet another twisted tale. In *Sleepy Hollow* (due this summer), Depp plays Ichabod Crane—Washington Irving's easily spooked hero who goes head-to-neck with the bloodthirsty Headless Horseman. All of which has the star seeing red. Says Depp, looking down at his blood-splattered shirt, "Tim, what kind of sick movie is this?!" —Chris Nashawaty



PHOTOGRAPHED IN MAINE, SPRING 1998

NO, THE POLICE HAVEN'T MADE A MOVIE, BUT *Message in a Bottle* does feature a king of pain. Back from *The Postman*'s postapocalypse, Kevin Costner plays the heartsick shipbuilder in this adaptation of Nicholas Sparks' best-seller; Robin Wright Penn, the journalist who finds Costner's letter to his dead wife and decides to find him. Paul Newman, as Costner's crusty ex-drunk dad, provides some on-screen levity. Off camera, the mere presence of the condiment king did the trick. "The prop guys," says director Luis Mandoki (*When a Man Loves a Woman*), "put Newman's Own salad dressing on the table as a joke." Hail, Caesar? —Dave Karger

MESSAGE IN A BOTTLE

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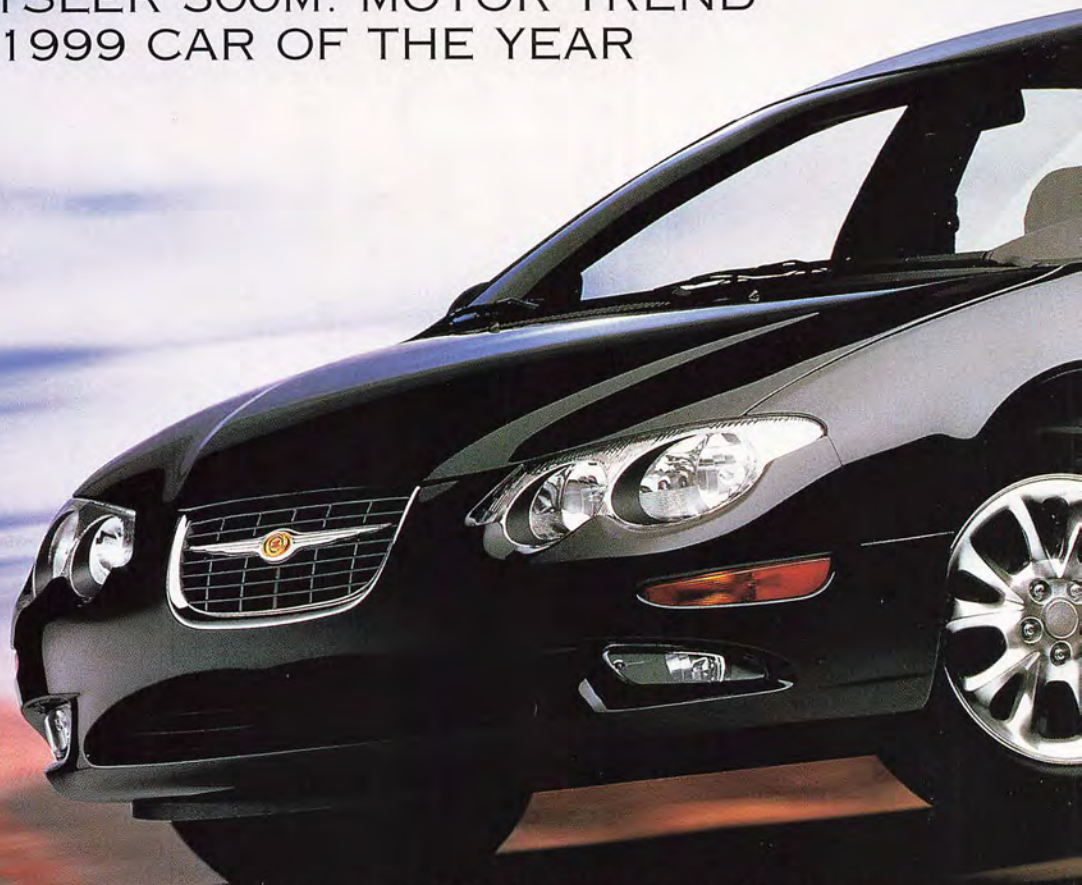
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- KATHY BATES, Primary Colors
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- JUDI DENCH, Shakespeare in Love
- LYNN REDGRAVE, Gods and Monsters
- SHARON STONE, The Mighty

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE IN A MOTION PICTURE

- ROBERT DUVAL, A Civil Action
- ED HARRIS, The Truman Show
- BILL MURRAY, Rushmore
- GEOFFREY RUSH, Shakespeare in Love
- DONALD SUTHERLAND, Without Limits
- BILLY BOB THORNTON, A Simple Plan

BEST PERFORMANCE BY AN ACTOR IN A MOTION PICTURE - MUSICAL OR COMEDY

- ANTONIO BANDERAS, The Mask of Zorro
- WARREN BEATTY, Bulworth
- MICHAEL CAINE, Little Voice
- JOHN TRAVOLTA, Primary Colors
- ROBIN WILLIAMS, Patch Adams

BEST PERFORMANCE BY AN ACTRESS IN A MOTION PICTURE - MUSICAL OR COMEDY

- CAMERON DIAZ, There's Something About Mary
- JANE HORROCKS, Little Voice
- GWYNETH PALTROW, Shakespeare in Love
- CHRISTINA RICCI, The Opposite of Sex
- MEG RYAN, You've Got Mail

BEST SCREEN PLAY - MOTION PICTURE

- WARREN BEATTY/JEREMY PIKSER, Bulworth
- ANDREW NICCOL, The Truman Show
- MARC NORMAN/TOM STOPPARD, Shakespeare in Love
- ROBERT RODAT, Saving Private Ryan
- TODD SOLONDZ, Happiness

BEST ORIGINAL SCORE - MOTION PICTURE

- BURKHARD DALLWITZ/ Additional music by PHILLIP GLASS, The Truman Show
- JERRY GOLDSMITH, Mulan
- RANDY NEWMAN, A Bug's Life
- STEPHEN SCHWARTZ/HANS ZIMMER, The Prince of Egypt
- JOHN WILLIAMS, Saving Private Ryan

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- ■ THE FLAME STILL BURNS
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- ■ UNINVITED
- ■ WHEN YOU BELIEVE

BEST FOREIGN LANGUAGE FILM

- ■ THE CELEBRATION (FESTEN), DENMARK
- ■ CENTRAL STATION, BRAZIL
- ■ HOMBRES ARMADOS (MEN WITH GUNS)
- ■ THE POLISH BRIDE (DE POOLSE BRUID) THE NETHERLANDS
- ■ TANGO, ARGENTINA

BEST DIRECTOR – MOTION PICTURE

- ■ SHEKHAR-KAPHUR, Elizabeth
- ■ JOHN MADDEN, Shakespeare in Love
- ■ ROBERT REDFORD, The Horse Whisperer
- ■ STEVEN SPIELBERG, Saving Private Ryan
- ■ PETER WEIR, The Truman Show

**BEST PERFORMANCE BY
AN ACTRESS IN A MOTION
PICTURE – DRAMA**

- ■ CATE BLANCHETT, Elizabeth
- ■ FERNANDA MONTENEGRO, Central Station
- ■ SUSAN SARANDON, Stepmom
- ■ MERYL STREEP, One True Thing
- ■ EMILY WATSON, Hilary and Jackie

**BEST MOTION PICTURE –
MUSICAL OR COMEDY**

- ■ BULWORTH
- ■ THE MASK OF ZORRO
- ■ PATCH ADAMS
- ■ SHAKESPEARE IN LOVE
- ■ STILL CRAZY
- ■ THERE'S SOMETHING ABOUT MARY

**BEST PERFORMANCE BY AN ACTOR
IN A MOTION PICTURE – DRAMA**

- ■ JIM CARREY, The Truman Show
- ■ STEPHEN FRY, Wilde
- ■ TOM HANKS, Saving Private Ryan
- ■ LAN McELLEN, Gods and Monsters
- ■ NICK NOLTE, Affliction

BEST MOTION PICTURE – DRAMA

- ■ ELIZABETH
- ■ GODS AND MONSTERS
- ■ THE HORSE WHISPERER
- ■ SAVING PRIVATE RYAN
- ■ THE TRUMAN SHOW



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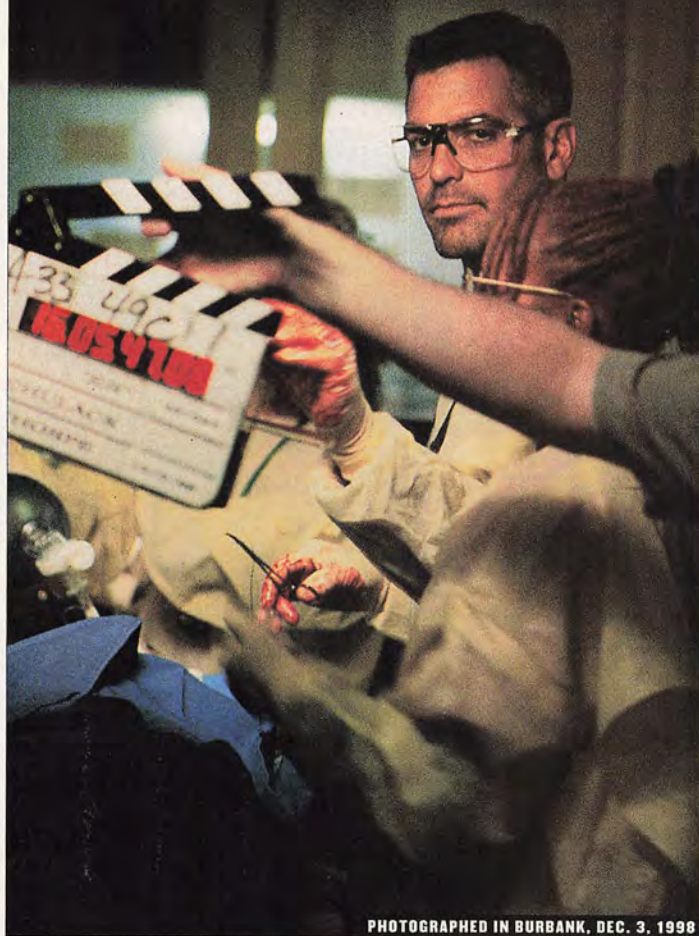
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GEORGE CLOONEY

*In search of big-screen blood, Dr. Ross hangs up his **ER** scrubs*

GREAT TV ACTORS DON'T FADE AWAY; THEY JUST BECOME MOVIE STARS (unless they're David Caruso). In February, George Clooney will turn in his scalpel and bypass *ER*, returning to theaters in *Three Kings* (as a soldier in search of Iraqi gold after the Gulf War). Not that TV's seen the last of him: He's executive-producing the pilot for *Bloodline*, a proposed CBS mobster series. All of which should keep the ghost of Caruso at bay. —JM



PHOTOGRAPHED IN BURBANK, DEC. 3, 1998



PHOTOGRAPHED IN MIDDLESEX, ENGLAND, DEC. 18, 1998

— THE SPICY SONGBIRD PREPARES FOR SOLO FLIGHT —

GERI HALLIWELL



EVEN WITHOUT THE UNION JACK MINI-DRESS, THAT'S GERI Halliwell, 26 (a.k.a. See-Ya Spice), forging tracks for a solo album (due in May or September). The camp queen-turned-U.N. goodwill ambassador is ready to celebrate her freedom from platforms with a CD influenced by ABBA and Ella Fitzgerald: "These songs are for every woman to dance around to in her underwear." Of course, it's a woman's prerogative to change her mind: "I want my songs to poke you in the eye, kick you in the balls, and kiss you at the same time." —Kristen Baldwin



PHOTOGRAPHED IN NORTH CAROLINA, SUMMER 1998

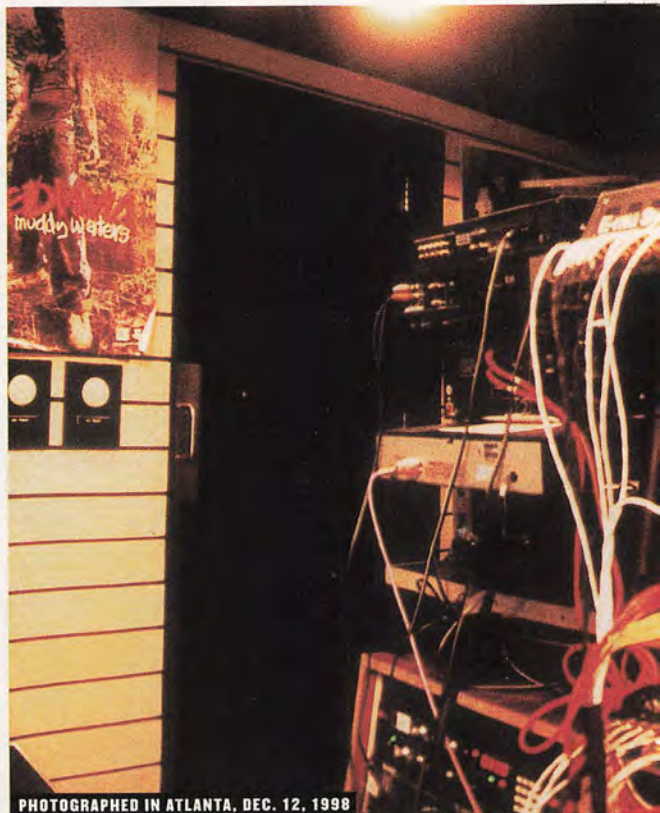
FORCES OF NATURE

NOW WE KNOW WHAT BEN AND SANDRA DID last summer. The two stars tangoed their way through *Forces of Nature*, a romantic comedy from director Bronwen Hughes (*Harriet the Spy*), arriving March 19. The film concerns a regular guy (Affleck) and the eccentric woman (Bullock) he meets on his way to the altar. After they've spent most of the flick at each other's throats, a dance brings them together—and allows the stars to display previously undetected fancy footing. "Ben turned out to be a pretty fine dancer," says coproducer Donna Roth, "but Sandra could be a professional—she's unbelievable." —Andrew Essex

TLC

Five years after their breakthrough album, **TLC** are back knee-deep in 'Fan Mail'

TLC HAVE BEEN A LOT OF PLACES SINCE THE RELEASE OF 1994's *CrazySexyCool*—top of the charts (courtesy of "Waterfalls"), bankruptcy court, even criminal court (Left Eye pleaded guilty to burning down her beau's home). But till last summer they hadn't been close to a studio. "We made a bunch of hot garbage at first," admits T-Boz. "But we kept singing, and the whole thing came together. We've been working, okay? We're still working." Just weeks before *Fan Mail*'s scheduled Feb. 23 release, TLC hooked up with Atlanta producer Dallas Austin (right, with band) to polish a few tracks, then paid a visit to Jimmy Jam and Terry Lewis in Minneapolis. Not to worry, says T-Boz: "I work well under pressure." And imagine the frequent-flier miles. —Rob Brunner



PHOTOGRAPHED IN ATLANTA, DEC. 12, 1998



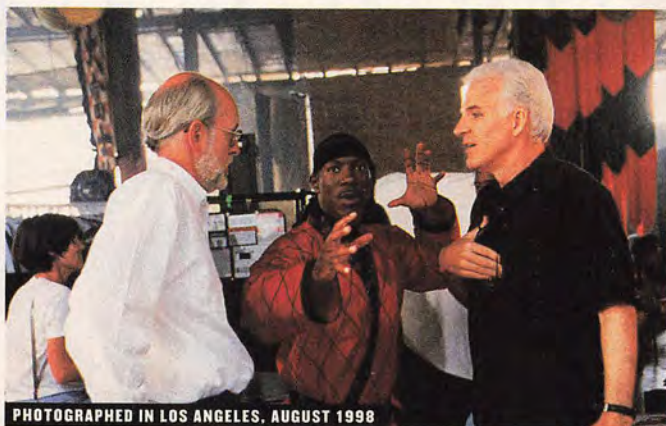
PHOTOGRAPHED IN JACKSON HEIGHTS, N.Y., DECEMBER 1998

RANDOM HEARTS

IS THAT HARRISON FORD DOING "I'M A LITTLE TEAPOT"? ACTUALLY, IT'S A scene from *Random Hearts* (due this summer), which reunites him with Sydney Pollack (*Sabrina*) in another romance with an English-woman (Kristin Scott Thomas). But this time, Ford's dodging bullets. Says the director, "He's a cop, she's a wealthy congresswoman; having both been betrayed, they find a kind of love." As for chemistry? Says Pollack, "I think chemistry's in the eye of the beholder." —JM

BOWFINGER'S BIG THING

WHO SAID BEING FAMOUS WAS FUN? IN THIS SUMMER COMEDY DIRECTED by Frank Oz (left), Steve Martin plays a wild and crazy producer who stalks a superstar (Eddie Murphy, center) into doing a movie. "It's sort of anti-celebrity," says producer Brian Grazer. "It deals with imperfections of stars we think are perfect." You might say the movie is pro-stalker—if it weren't for the laughs. Says Grazer: "It's plausible to follow a star to his car, in restaurants, to his shrink. I'm sure somebody will do it eventually. I may do it if this does well." —JS



PHOTOGRAPHED IN LOS ANGELES, AUGUST 1998



MARIAH, JEWEL, AND ALANIS TAKE TO THE BIG SCREEN

SHOULD POP GO HOLLYWOOD?



ONE'S PLAYING A CONFEDERATE WIDOW. ANOTHER, A LONG-LOST girlfriend. The third...God. Chortle all you want. But whatever you think of the multiplatinum-selling **Mariah Carey**, **Jewel**, and **Alanis Morissette**, their decision to trade in the microphone for the multiplex could reshape the musical landscape.

Studios are suckers for the sort of stunt casting that will find Jewel costarring in Ang Lee's Civil War drama, *Ride With the Devil* (due this fall), Carey in the Chris O'Donnell romantic comedy *The Bachelor* (October), and Morissette in Kevin Smith's *Dogma* (later this year). There's nothing like a pop superstar to give a project a built-in curiosity factor (who *isn't* dying to know whether Jewel's a better actress than she is a poet?). According to casting director Billy Hopkins, who hired Madonna for *Desperately Seeking Susan*, the studios don't have as much at stake as the artists themselves. "It's a huge commitment and a big risk for [them]," says Hopkins. "But if it works, it *really* works."

Sometimes, though, this kind of casting can work too well. After a stunning performance in 1996's *The People vs. Larry Flynt*, Courtney Love's new CD didn't exactly break a leg. "There is a definite risk of appearing too Hollywood," says Warner Bros. Records spokesman Bob Merlis, "but really, as long as the quality of the music is there, it's fine. Look at artists like Cher and Madonna—their recording careers stand quite apart from their movie careers." —*Daniel Fierman*

BEST-CASE SCENARIO

1999 Golden Globe nominees Mariah, Jewel, and Alanis?

WORST-CASE SCENARIO

Box office bombs plus alienated fans equals what? You guessed it—a Courtney Love-style career hara-kiri.

IN THE SPIN-OFF CYCLE

THE COSTARS OF 'SABRINA,'
'BUFFY,' AND 'PARTY OF FIVE'

PREPARE FOR A NEW GOLDEN AGE OF SPIN-OFFS. NOT SINCE THE '70S, when *The Mary Tyler Moore Show* begat *Rhoda* and *The Jeffersons* and *Maude* sprang from the fertile loins of *All in the Family*, have network execs been so busy dismembering their hit casts in search of new TV shows.

Teen power is the force behind this latest spin-off frenzy, and at least for **Beverly Hills 90210**, it's happening just in time. With the current cast almost at the Social Security halfway point, Aaron Spelling may eventually graduate what's left of the original cast to make room for a new class of West Beverly High.

A **Party of Five** spin-off will be trickier to pull off, since the Salingers would be *real* loners without Jennifer Love Hewitt's Sarah. Yet in the tentatively titled *Time of Your Life*, Sarah ditches the orphaned quintet to track down her biological father in New York and may engage in tortured relationships with someone other than Bailey. "The execution will be crucial," says Steve Sternberg, a senior partner with TN Media. "She probably can't carry the show alone but combined with a reasonably strong cast, it could do well."

Spells Trouble, the **Sabrina, the Teenage Witch** spin-off, will be introduced during *Sabrina*'s Feb. 12 episode, showcasing two preteen witches (played by *Sabrina* star Melissa Joan Hart's younger sisters, Emily Hart and Alexandra Hart-Gilliams) who lose their powers after their mother falls for a mortal. "It's more about a family's relationship than magic," says creator/mom Paula Hart.

Fighting evil is on the bill for **Buffy the Vampire Slayer**'s Angel (David Boreanaz), who's to star in his own WB drama about L.A. demons. (And they're not in the biz.) "With *Buffy* and *Sabrina*, there's a universe that lends itself to mythologizing," says Joss Whedon, *Buffy* creator. "That works in a spin-off." —*Jessica Shaw*

BEST-CASE SCENARIO

A mega-crossover in which Angel and Sabrina battle Hewitt for Bailey's affections.

WORST-CASE SCENARIO

We get *Dawson's Puddle*.



SPLITTING HEIRS Boreanaz and Hewitt follow Hart (top) with their own shows

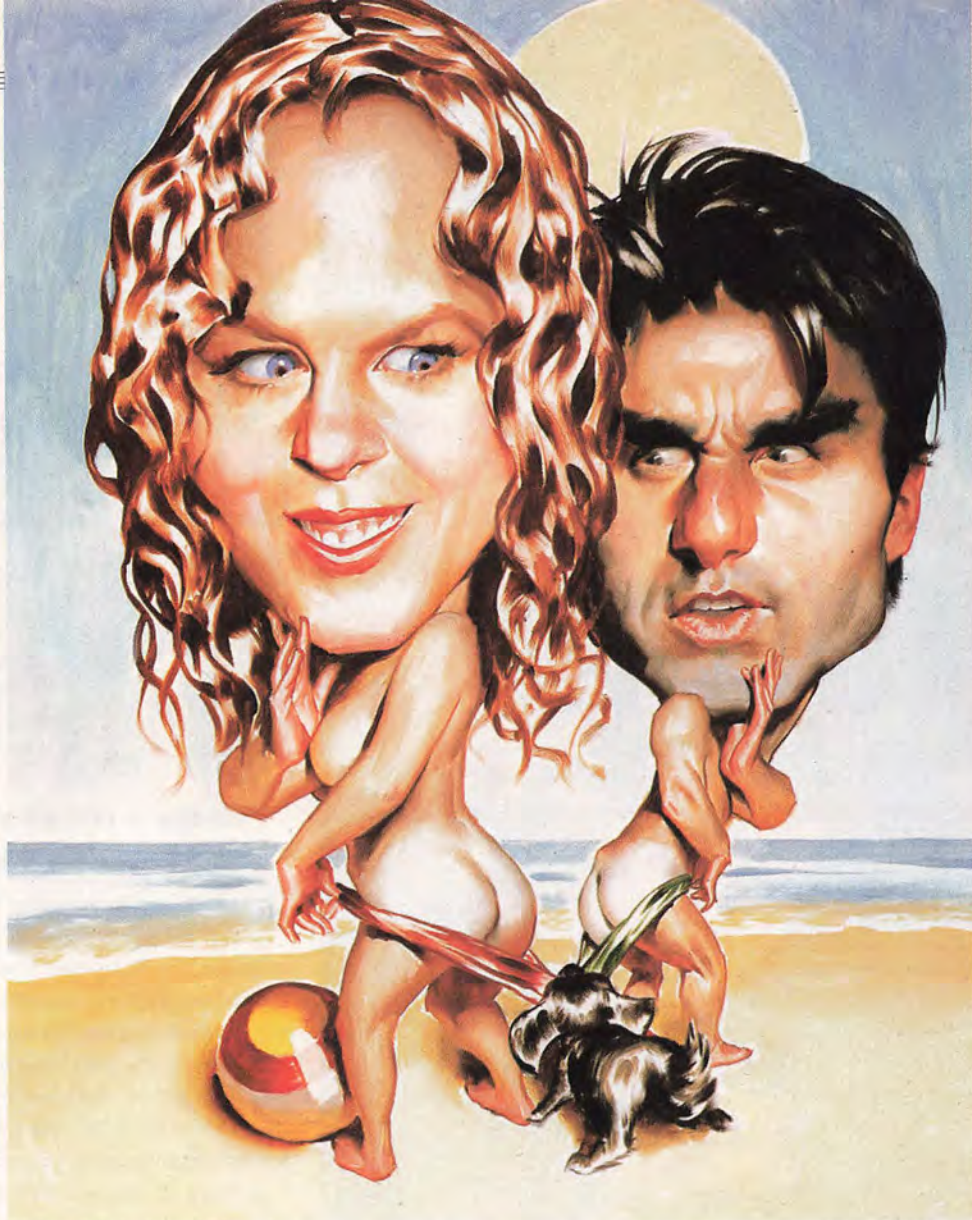
OKAY, SO THE REAL GAMBLE MAY be EW betting that **Stanley Kubrick's** *Eyes Wide Shut*—which has been put on hold more times than Corey Feldman's agent—will actually debut July 16. But for argument's sake, consider the task that now confronts Warner Bros. It has to sell the difficult, sexually charged, labyrinthine psychodrama (*Eyes* is based on Arthur Schnitzler's obscure 1926 Freudian novel *Traumnovelle*) to a summer moviegoing crowd at the height of an already crowded popcorn season. How does the studio make sure the **Tom Cruise-Nicole Kidman** movie isn't steamrolled by more inviting fare, including Warner's own *Wild Wild West*, which is opening two weeks earlier? Experts say the trick will be to stress that this is a Tom Cruise movie. "Cruise changes the rules," says Paul Dergarabedian, president of the box office tracking firm Exhibitor Relations. "When you combine his audience with Kidman's and Kubrick's, you realize this film has as good a chance as any in that time period to do big business." Nancy Kirkpatrick, senior VP of publicity for Warner, cites the summer of '98 as her inspiration: "Look, *Private Ryan* was hugely successful in July. We'll leave a couple of weeks [for] *Wild West*, but we anticipate both films having huge audiences." But why not an October berth for such an Oscar-friendly director? "Stanley helped pick [the date]! We're not concerned about that at all," exults Kirkpatrick. Well, that makes one of us. —DF

BEST-CASE SCENARIO

Eyes does for obscure Freudian dream novels what *Private Ryan* did for D-Day.

WORST-CASE SCENARIO

Kubrick misses his release date—punctuality not being his strong suit—and *Eyes* opens July 23, where it promptly gets knocked out by *Muppets in Space*.



THE JULY DEBUT OF 'EYES WIDE SHUT'

A KUBRICK RUBRIC

TRENT REZNOR'S NEW SINK-OR-SWIM CD

YOU'VE GOT NAILS

IS IT POSSIBLE TO SELL CHALLENGING, INNOVATIVE MUSIC TO THE masses? On *The Fragile*, the long-awaited follow-up to **Nine Inch Nails'** dense, aggressive *The Downward Spiral* (1994), **Trent Reznor** will take one of the year's biggest creative leaps by attempting just that. Tentatively due this spring and including such unorthodox production techniques as recording a ukulele in a kitchen sink, the possible two-CD set represents a huge commercial risk, especially in a market flooded with Backstreet clones. "It doesn't look to me like a singles-oriented hit pop top-of-the-charts-type album," admits the singer. "I assume we aren't going to have super-heavy MTV rotation." Still, *The Fragile* has the potential to be a career-defining artistic triumph. "I just want to make a record where someone says that's a f---ing good record," says Reznor, 33. "If I fail, I fail with a good conscience. Of course, I'll probably be singing a different tune if my record falls off the charts in the second week." —*Rob Brunner*

BEST-CASE SCENARIO

Fragile becomes the year's quirkiest hit—demonstrating there is a rock god.

WORST-CASE SCENARIO

NIN's career begins a long downward spiral—and provides further proof that the '90s are over.



NOTHIN' GOING ON BUT THE TRENT Reznor sticks his neck out with new CD



IT HAD BEEN GOSSIPED ABOUT AS A POTENTIAL MOTHER OF ALL book deals, with a \$6 million advance being bandied about. Yet when **Monica Lewinsky** finally agreed to pen *Monica's Story*, with the help of Princess Diana biographer Andrew Morton, St. Martin's Press managed to acquire the U.S. rights for a mere \$600,000.

Given the relatively small investment—and Morton's skill at playing the victim card—Time Warner Publishing chairman Laurence Kirshbaum predicts, "at that price, [the book] seems like a slam dunk. And Morton changes the equation. He's a superb journalist for this type of book."

But where *Diana: Her True Story* rocked the House of Windsor with shocking disclosures, the good stuff about Monica "is already a matter of public record," counters Simon & Schuster president Jack Romanos, who met with Morton and Lewinsky and remains skeptical of the book's chances. "I didn't think she could sell herself as a sympathetic character," says Romanos, "and there's a long history of 'other woman' books not working." Paula Barbieri, for example, got \$3 million for her O.J. book, but it was a publishing dud.

The ongoing impeachment trial is another obstacle. Even the book's February publication is up in the air, because of Monica's immunity agreement with Ken Starr. "We're watching the Senate," says St. Martin's publisher Sally Richardson. —*Matthew Flamm*

BEST-CASE SCENARIO

It becomes a best-seller and Monica gets her wish—a job where she doesn't have to answer phones.

WORST-CASE SCENARIO

The tome ends up in the clearance pile at Buck-A-Book, and Monica at the Krispy Kreme.

THE BIG LEWINSKY
OVER AND OUT?

SELLING DADDY'S DUDS

URBAN OUTFITTER

HERE'S WHAT YOU *WON'T* BE SEEING AS part of **Sean "Puffy" Combs'** fashion collection: the flashy white getups that were part of the rap entrepreneur's dress code at his Hamptons beach house last summer. The expensive leather jackets that Combs rarely leaves home without. And the double-breasted black suits that he sports in



videos. Instead, Combs' clothing collection—labeled Sean John (the hip-hop mogul's real first and middle names)—is more like something your dad wears to a Sunday-afternoon barbecue. There are jeans (with fairly discreet logos), tees, leisure shirts, and fisherman caps, all under \$100. "It's basically big, oversize clothes for all kinds of people," says Kal Rutenstein, senior VP of Bloomingdale's, which (along with Macy's and Fred Segal) will debut the line in March.

Make no mistake, the clothes may be casual, but Puffy, 29, wants Sean John to be a serious all-about-the-Benjamins business. He's investing \$2.2 million in ads starring himself and will rope in friends like Leonardo DiCaprio to don caps. True, the competition—CK, DKNY, and Tommy Hilfiger—has made billions selling to hip-hop fans. But according to Jeffrey Tweedy, exec VP of Sean John, Puffy's line is where street clothes are going.



CLOTHES MAKE THE FAN Puffy's line of threads

"Who needs another hip-hop line?" says Tweedy, who hopes to top a whopping \$16 million in first-year sales. "We're calling this urban high fashion."

Should a rapper who's in danger of becoming such an overexposed celeb risk putting his name on yet another product? "Celebrity things are always gambles if the hype outweighs the product," admits Rutenstein, "but these clothes have a quality fashion quotient. We feel our customers will relate to it in a big way." —*Degen Pener*

BEST-CASE SCENARIO

Sean John becomes the new Izod.

WORST-CASE SCENARIO

Puffy's samples from the '80s include spandex.

BUCKS TO THE FUTURE

MILKING THE MILLENNIUM

'N SYNC: THE OFFICIAL BOY BAND OF THE NEXT MILLENNIUM! PHANTOM Menace: Y2K's official *Star Wars* prequel! The Oscars: the official Academy Awards ceremony of the year 2000! Okay, so it hasn't quite come to that. But the turn of the millennium does already have an official sponsor and spokesperson (Miller beer and M&M's own the respective trademarks). And the History Channel has boldly declared itself the official network of every millennium. Forget about the Y2K bug—the year 2000's biggest annoyance is likely to be the mindless hype already creeping into every aspect of the entertainment world. Twentieth Century Fox has a Fox 2000 division. The *Fantasia* sequel has been dubbed *Fantasia 2000*. A Chris O'Donnell film now in development boasts the title Y2K. Method Man titled his latest album *Tical 2000: Judgement Day*. Prince is releasing a CD of "1999" remixes. British pop phenom Robbie Williams has a new single called "Millennium." And it goes on and on. If entertainment companies aren't careful, they'll face a backlash that'll guarantee millennial-themed projects the same mediocre returns as the series *Millennium*. "Consumers are savvy," warns Tom Julian, a trend analyst for the ad agency Fallon McElligott. "If someone says 'M&M's are the candy of the new millennium,' what does that mean? It has no substance, no relevance. It's just hype." —*RB*

BEST-CASE SCENARIO

Y2K mania!

WORST-CASE SCENARIO

The year 2000 conjures as much excitement as *Blues Brothers 2000*.



CAPEMAN II

CAN 'BATMAN' FLY ON BROADWAY?

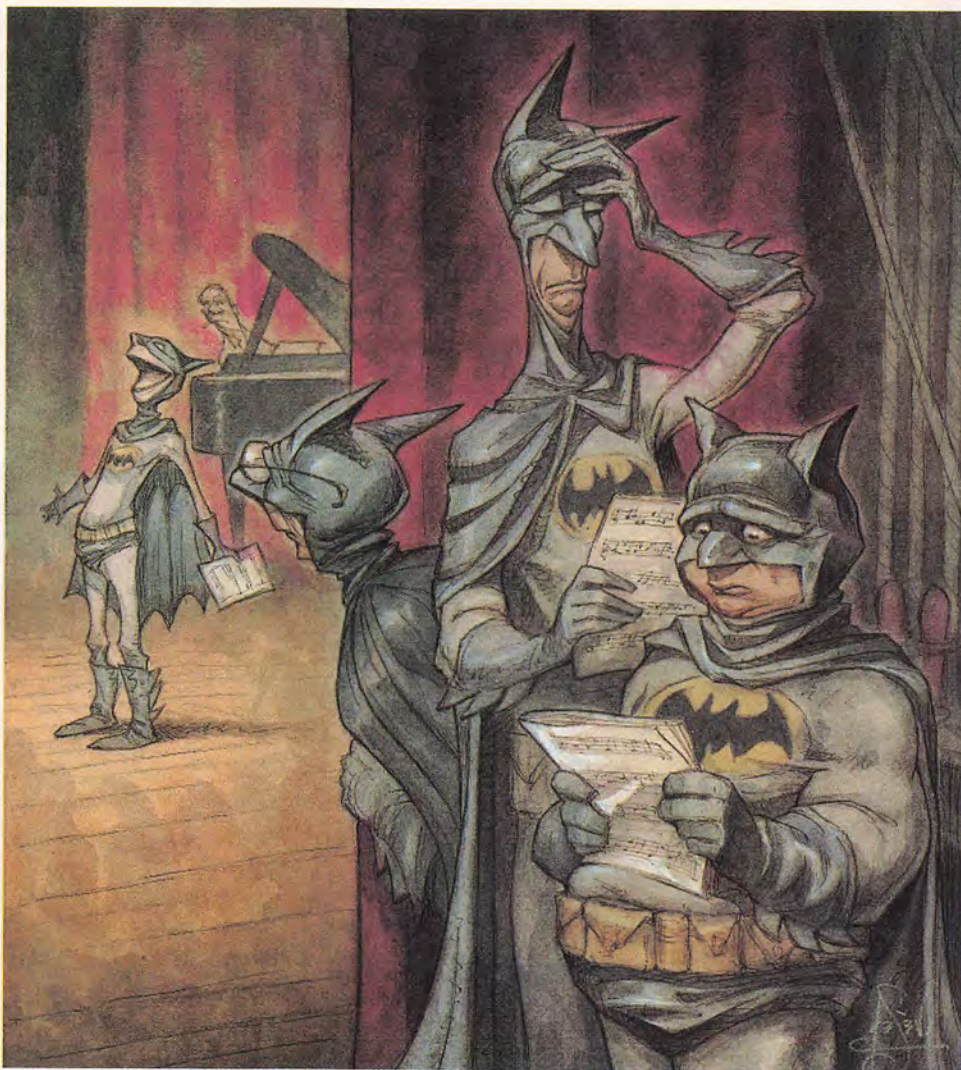
THEY CALL IT THE GREAT WHITE Way, but until recently, you might as well have been describing the audiences' hair. Not any more. These days, Broadway has become a youthful magic kingdom of movie tie-ins and franchise revivals. Blockbuster hits like *Beauty and the Beast*, *The Lion King*, and even the much-feared *Footloose* (now hauling in more than \$500,000 a week) are the talk of the town. But holy hot tickets! Is the new buffed-up Broadway really ready for *Batman: The Musical*?

Though no curtain date is scheduled, a spokeswoman for Warner Bros., which owns the Batman character and movie franchise, confirms that **Batman** the musical is in "predevelopment development." And according to the New York *Daily News*, Grammy-winning composer Jim Steinman (best known for the bombastic songs on Meatloaf's *Bat Out of Hell*) has been approached to do the music.

Given the current mood of Broadway, it's a wonder the Caped Crusader hasn't attempted an audition sooner. Or is it? Batman's good buddy Superman actually belly-flopped here 33 years ago. (*It's a Bird It's a Plane It's SUPERMAN* lasted a kryptonite-poisoned 128 performances.) But time heals all wounds, and with the *Batman* film franchise now in semiretirement (after the critical lambasting given to Joel Schumacher's *Batman & Robin*), this might be a good case of Bat timing.

It's also in keeping with Broadway's upcoming season. Among the pop-culture touchstones hoping to become a 42nd St. phenom: a London version of *Saturday Night Fever* that may arrive next year; *Urban Cowboy*, which is morphing into a musical with songs by Clint Black and others; and a musical production of the sappy Saturday-morning TV series *Saved by the Bell*.

Still, not everyone is embracing the pop invasion. "The theaterati say that Broadway has become a tourist museum of glitzy theater rather than legitimate serious work," says David Lefkowitz, editor in chief of *Playbill On-Line*. But Jed Bernstein, executive director of the League of American Theatres



and Producers, believes Broadway will ultimately benefit from this caped crusade. These shows "may broaden the audience and maybe get them to see something a little more daring, unusual, or newer." —Marc S. Malkin

BEST-CASE SCENARIO

Profits from shows like *Batman* help fund more original works—and a new Arthur Miller is discovered.

WORST-CASE SCENARIO

Batman's a huge hit that spawns others like Stephen Sondheim's *Sunday in the Park With Spiderman*.

ONE IS HAPPENSTANCE, TWO IS COINCIDENCE, BUT

THREE'S A TREND

TO BE A HOLLYWOOD TREND SPOTTER, YOU NEED THE calculating, crafty mind of someone who can count to three. (Just like blind mice, trends seem to come in threes.)

So put down those crayons and pay attention to the concepts we expect to see over and over and over. We could have counted more, but we got distracted during snack time. —Jeff Jensen

Computer Geek Chic (computer programmers on a pedestal)

See: TV's *Hyperion Bay*; the Bill Gates-Steve Jobs biopic *Pirates of Silicon Valley*; and the romantic comedy *Office Space*, in which Jennifer Aniston falls for a cyber-jock (like *that* would ever happen).

Loafarama (multiple servings of plump drama rocker Meat Loaf)

See: His autobiography, *Outsider* (due in late spring from Regan Books); the quirky ensemble film *Outside Ozona* (with Sherilyn Fenn and David Paymer); Brad Pitt's *Fight Club*; the Antonio Banderas-directed *Crazy in Alabama*; and the direct-to-cable comedy *Gunshy*. Not to be confused with budding Liamania: Liam Neeson gets crazy huge thanks to performances in *Gun Shy* (same title, different movie), *The Haunting of Hill House*, and most especially, *Star Wars: Episode I—The Phantom Menace*.

Made in Southeast Asia (hot film setting, primarily Thailand)

See: Jodie Foster's *Anna*; Leonardo DiCaprio's *The Beach*; Claire Danes' *Brokedown Palace*.

Mob Mocking (projects that find humor in organized crime) See: HBO's *Sopranos*; *Mickey Blue Eyes*, starring Hugh Grant, who dates a Mafia-related gal; *Six Ways to Sunday*, a black comedy with Debbie Harry about Mob enforcers; and *Analyze This*, featuring Billy Crystal, who plays shrink to mobster Robert De Niro.

Paranormal Noir (psychological thrillers in which people may or may not have supernatural capacities) See: *Stir of Echoes* (Kevin Bacon, precognitive); *The Rage: Carrie 2* (killer thoughts); *Flight*

180 (students can see the future); *The Sixth Sense* (varied abilities); *Stigmata* (Patricia Arquette, supernatural visions); and *The Green Mile* (mice and men possess strange talents. Yes, mice).

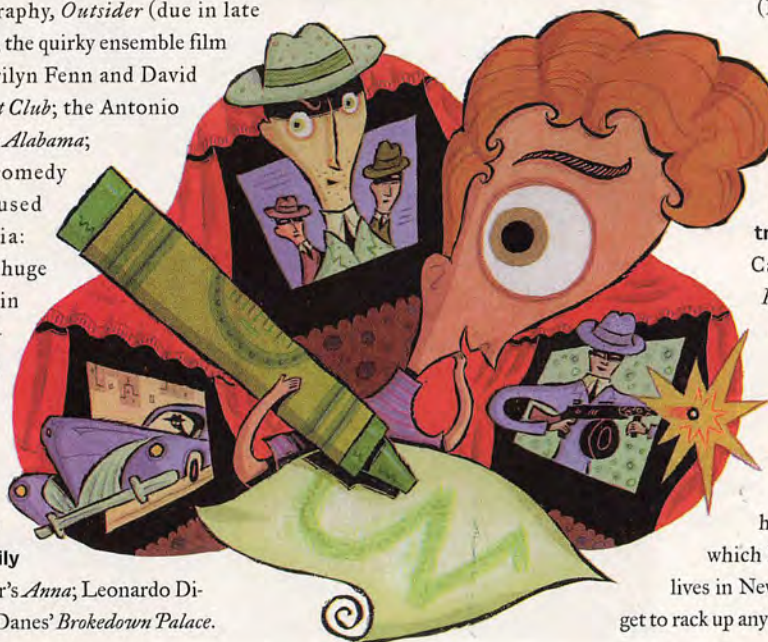
Prequelitis (proliferation of the story before the story) See: *Star Wars: Episode I—The Phantom Menace*; *Dumb and Dumber 2: The Prequel*; *From Dusk Till Dawn: The Hangman's Daughter*; and *Along Came a Spider* (the predecessor to *Kiss the Girls*).

Self-Hating Honkies (satirizing white boys who are infatuated with hip-hop culture) See: *White Boys*, directed by *Slam* auteur Marc Levin; James Toback's *Black and White*, starring Robert Downey Jr. and members of the Wu-Tang Clan; and the Offspring's Latin-flavored hit "Pretty Fly (For a White Guy)," currently No. 53 on the charts.

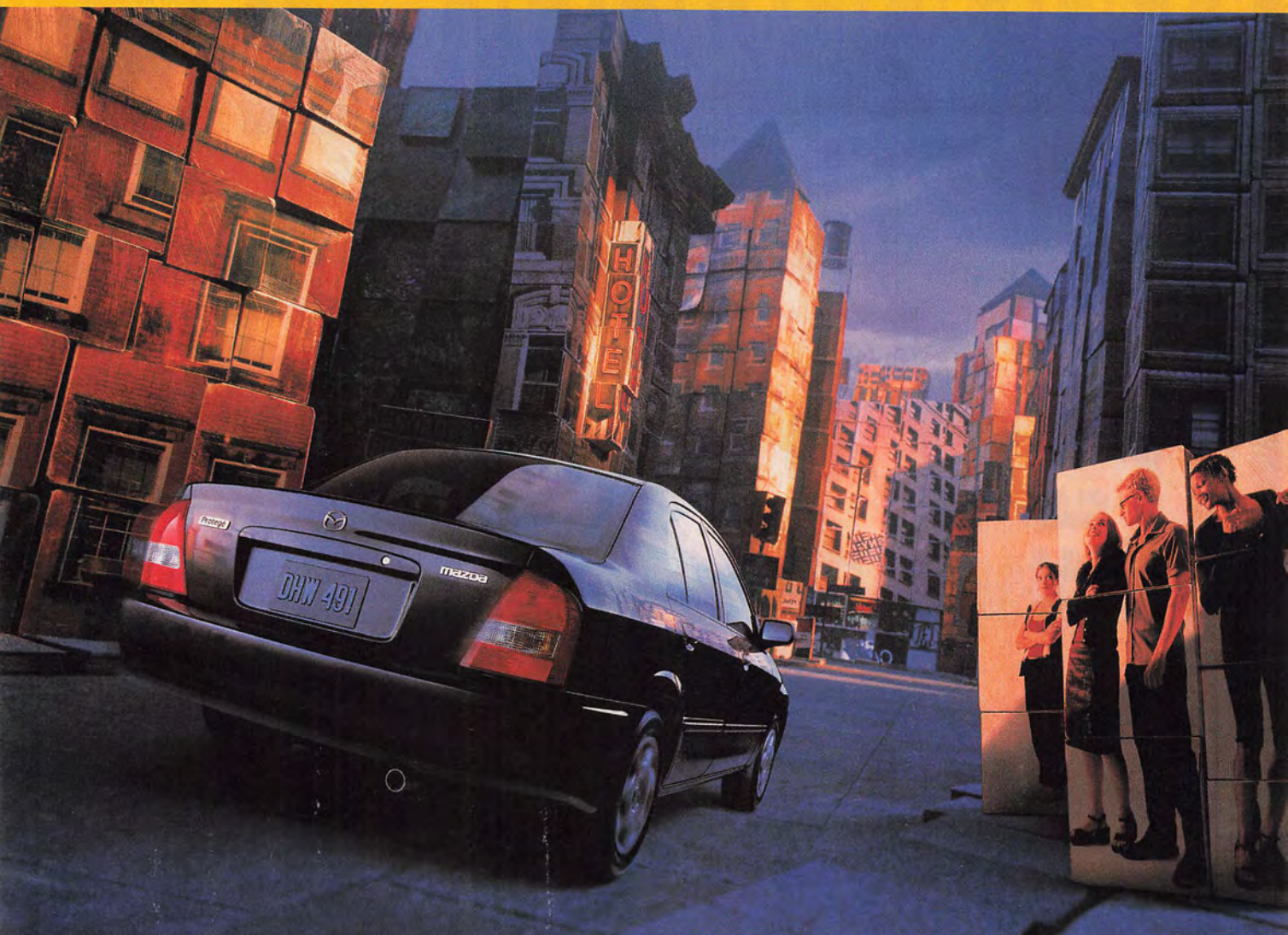
The Road Not Taken (exploration of alternate realities; depicted most recently in Gwyneth Paltrow's *Sliding Doors*) See: Chris Carter's new TV series *Harsh Realm*, based on a comic book about a gumshoe who tries to find a kid lost in an alternate mystical universe; *Family Man*, where a banker gets the life he would have had if he'd married his college sweetheart; and *Passion of Mind*, in which Demi Moore toggles between lives in New York and France (but doesn't get to rack up any frequent-flier miles).

Sexy Thieves (hunky leading men play bad guys who steal stuff) See: Mel Gibson in *Payback*, Sean Connery in *Entrapment*, and Pierce Brosnan in *The Thomas Crown Affair*.

WBiquitous (the big-screen omnipresence of stars from The WB) See: Sarah Michelle Gellar (*Simply Irresistible*, *Cruel Intentions*), Joshua Jackson (*Cruel Intentions*), Katie Holmes (*Killing Mrs. Tingle*, *Go!*), Michelle Williams (*Dick*), James Van Der Beek (*Varsity Blues*), and Keri Russell (*Perfect Timing*, *The Curve*). ■



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CALENDAR

Your guide to TV specials, movie openings, festivals, and more



NO PLANS BETWEEN MONDAY and the millennium? Not if we can help it. With more than 300 entertainment-enriched days left, we've compiled this highly opinionated, entirely selective guide to the party known as 1999. It's a big year: bodacious birthdays, awesome opening weekends, miniseries milestones, sequels, reunions, and a host of high-profile awards, from the Independent Spirits to the final Oscar evening of the 20th century! So clip, save—and don't forget to double-check our biweekly Date Book for changes. Let the fun begin.

02.01

The documentary *I'll Make Me a World*, on 20th-century black culture, from the late producer of *Eyes on the Prize* (PBS, 9 p.m., thru 2/3)



02.02 ▲ GROUNDHOG DAY

02.03 American Cinematheque relaunches its programming with a James Cameron retrospective at the newly renovated Egyptian Theatre in Hollywood (thru 2/6)

F E B

02.04 Museum of Television & Radio's annual New York gala honors Dan Rather and Garry Shandling

Network sweeps begin (thru 3/3) ▼



New season of *Celebrity Deathmatch* starts (MTV, 10 p.m.)

You're a Good Man, Charlie Brown, starring B.D. Wong as Linus (!), premieres at Ambassador Theater in NYC

02.05

The 1999 Miss USA Pageant in Branson, Mo. (CBS, 9 p.m.)

Rushmore opens in limited release (Bill Murray)

02.07

The '60s, executive producer Lynda Obst's two-part dramatic miniseries about the flower generation (NBC, 9 p.m.)



▲ 02.08

American International Toy Fair starts in NYC (thru 2/15)

◀ 02.09

Oscar nominations announced (ABC, NBC, CNN, E!, 8:30 a.m.)



02.10

Berlin Film Festival begins (thru 2/21)

Championship Ballroom Dancing competition (PBS, 8:30 p.m.)

02.11 Fashion Week starts in NYC (men's and women's thru 2/19) ▼



02.12

Message in a Bottle opens (Kevin Costner, Paul Newman, Robin Wright Penn)

02.13 U.S. Figure Skating Championship (ABC, 9 p.m.)



02.14 ▲ VALENTINE'S DAY

Will Smith receives Entertainer of the Year Award at 30th NAACP Image Awards at Pasadena Civic Auditorium, L.A.

Daytona 500 in Florida (CBS)

To Serve and Protect, Craig T. Nelson's two-part drama inspired by real-life policemen (NBC, 9 p.m.)

Stephen King's Storm of the Century (three-part miniseries, ABC, 9 p.m.)

02.15 PRESIDENTS' DAY

02.16 CHINESE NEW YEAR ▼



02.18 Dustin Hoffman receives AFI's Life Achievement Award in L.A.

02.19 *Office Space* opens (Jennifer Aniston)

October Sky opens (William Lee Scott, Laura Dern)

Miami Film Festival begins (thru 2/18)

02.20 51st Annual WGA Awards honor

writer Paul Schrader (*Affliction*) at Beverly Hilton, L.A.

02.21 *The Little Mermaid* TV premiere (ABC, 7 p.m.)

02.22 *And the Beat Goes On: The Sonny & Cher Story* (ABC, 9 p.m.)

02.24 41st Annual Grammy Awards at L.A.'s Shrine Auditorium (CBS, 8 p.m.)



Live pre- and post-Grammy coverage (E!, 6 p.m., 11 p.m.)

02.25 Cinequest IX San Jose Film Festival kicks off (thru 3/3)

02.26 *The Deep End of the Ocean* opens (Michelle Pfeiffer)

Soap Opera Digest Awards at Universal Amphitheatre in L.A. (NBC, 9 p.m.)

Milan Fashion Week begins (women's collections thru 3/6)

02.27 Elizabeth Taylor turns 67 ▼



02.28 *Alice in Wonderland* (featuring Martin Short) premiere (NBC, 8 p.m.)

UNSCHEDULED FEBRUARY EVENTS: *Mission: Impossible 2* (Tom Cruise, Ving Rhames) starts filming in Sydney, Australia



03.03 ▲ 5th Annual U.S. Comedy Arts Festival in Aspen honors Jerry Seinfeld and Larry David (thru 3/7)

03.04 *Annie Get Your Gun* (Bernadette Peters, Tom Wopat) opens at the Marquis in NYC

Santa Barbara International Film Festival begins (thru 3/14)

03.05 *Cruel Intentions* opens (Sarah Michelle Gellar)

03.06 51st Annual DGA Awards in L.A.

03.07 5th Annual SAG Awards in L.A. (TNT, 8 p.m.)

M A R

Paris Fashion Week begins (women's ready-to-wear, thru 3/16)

NCAA Basketball Championship Selection Show (CBS, 6:30 p.m.)

03.08 ShoWest begins in Las Vegas (thru 3/11)

03.10 Sharon Stone turns 41

03.12 South by Southwest Music, Film, and Interactive Festival kicks off in Austin, Tex. (thru 3/21) ▼



03.15 The 14th Annual Rock and Roll Hall of Fame Induction Ceremony for Paul McCartney, Billy Joel, Bruce Springsteen, Curtis Mayfield, the Staple Singers, and Dusty Springfield in NYC ▼



03.16 Ann Arbor (Michigan) film festival starts (thru 3/21)



03.17 ▲ ST. PATRICK'S DAY

03.19 MTV's Spring Break begins (thru 3/21)

Forces of Nature opens (Ben Affleck, Sandra Bullock)

03.20 ISP/West's 14th Annual Independent Spirit Awards on the Santa Monica beach (Independent Film Channel, 12 p.m. PST)



03.21 ▲ Oscar Night!!! (ABC, 8 p.m.)

03.22 *In the Boom Boom Room* (Patricia Arquette) begins shooting in Philadelphia

03.24 *Variety*/Schroders Big Picture Media Conference in NYC

03.26 *EDtv* opens (Matthew McConaughey)

03.27 NCAA Men's Final Four basketball (CBS, 5:30 p.m.)

03.28 PALM SUNDAY

WrestleMania XV in Philadelphia (pay per view, 8 p.m.)

03.29 NCAA Basketball Men's Championship Game (CBS)

The Century Part 1 with Peter Jennings (six-part series, thru 4/10, ABC, 9 p.m.)

03.30 Craig Kilborn replaces Tom Snyder on *The Late Late Show* (CBS, 12:35 a.m.)

UNSCHEDULED MARCH EVENTS Daytime Emmy Award nominations announced in NYC ▼



04.01 APRIL FOOLS' DAY

The Incredible Mr. Limpet (Jim Carrey) begins shooting ▼



04.02 GOOD FRIDAY

The Mod Squad opens (Claire Danes, Giovanni Ribisi, and Omar Epps)

Pushing Tin opens (John Cusack, Billy Bob Thornton)

04.04 EASTER SUNDAY ▶



A P R

Daylight saving time begins

First day of Major League Baseball

04.07 *Peter Pan* with Cathy Rigby opens at Neil Simon Theatre in NYC

04.08 *The Iceman Cometh* (Kevin Spacey, Robert Sean Leonard, Tony Danza) opens at the Brooks Atkinson in NYC

04.09 *Never Been Kissed* opens (Drew Barrymore)

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THIS AD CONTAINS:

- FR** Falling Rock
- CH** Cigarette Hoarding
- UM** Undercooked Meat

Mighty Tasty!





04.10 ▲
Luciano Pavarotti appears at Mandalay Bay Resort & Casino in Las Vegas

The Masters Tournament (CBS, 3:30 p.m.)

04.11 MTV's *Wanna Be a VJ* 2 contest begins (thru 4/17)

Divas II Live (VH1, 9 p.m.)

04.12 ▲
Final date of the Rolling Stones' No Security tour, in Chicago

Pulitzer Prize winners announced

04.15 ▶
"Wines of Francis Ford Coppola" at the Culinary Institute of America in Hyde Park, N.Y.



04.21
SECRETARIES' DAY ▼



04.22
EARTH DAY

The Civil War (Frank Wildhorn's musical) opens at St. James Theatre in NYC

04.24 ARBOR DAY

04.29
Robert Redford receives Cheese-head Award at the Great Wisconsin Film Fest in Madison, Wis. ▼



Network sweeps begin (thru 5/19) ▼



04.30
Dick opens (Michelle Williams, Kirsten Dunst)

UNSCHEDULED APRIL EVENTS
Amy's View (Judi Dench) opens at the Barrymore in NYC

05.01
Only 20 days until *Star Wars: Episode I—The Phantom Menace* opens (check www.starwars.com for updates)

The Kentucky Derby (ABC, 4:30 p.m.)

05.05
The Academy of Country Music Awards (CBS, 8 p.m.)

05.06
NATIONAL NURSES' DAY ▼



05.07
A new version of Boris Karloff's 1932 *The Mummy* opens (Brendan Fraser)

MAY

05.09 ▼
MOTHER'S DAY



05.11
3-D Design/Animation Conference & Exposition kicks off in Santa Clara, Calif. (thru 5/12)

05.12
Cannes film festival begins (thru 5/23) ▼



▲ 05.13
Julie Andrews honored at New Dramatists' 50th Anniversary Spring Luncheon in NYC

05.15
PEN/Faulkner Award for Fiction ceremony in Washington, D.C.

05.17
Peabody Awards luncheon, honoring excellence in broadcasting, in NYC

05.21
Star Wars: Episode I—The Phantom Menace opens (Liam Neeson, Ewan McGregor)



▲ 26th Annual
Daytime Emmy Awards (CBS, 9 p.m.)

05.24
Bob Dylan turns 58

05.26
The 1999 Miss Universe Pageant in Trinidad (CBS, 9 p.m.)

05.31
MEMORIAL DAY

Ninth anniversary of *Seinfeld*'s first broadcast

UNSCHEDULED MAY EVENTS
Entrapment opens (Sean Connery, Catherine Zeta-Jones)

06.01 Alanis Morissette turns 25

06.02
The National Scripps Howard Spelling Bee Finals start in Washington, D.C. (thru 6/3)



06.03 ▲
U.S. International Film and Video Festival begins in Chicago (thru 6/4)

The U.S. Women's Open Golf Championships start at the Old Waverly Golf Course in West Point, Miss. (thru 6/6)

JUN

06.04 Dr. Ruth Westheimer turns 71

06.07
Liam Neeson turns 47

06.08 MTV's *The Real World: Honolulu* premieres (10 p.m.)

06.10
MTV Movie Awards (8 p.m.)

Annual Superman Celebration begins in Metropolis, Ill. (thru 6/13)

06.11
Austin Powers: The Spy Who Shagged Me opens (Mike Myers)

06.12
Wyatt Earp's Birthday Celebration in Monmouth, Ill. ▼



06.13 ▲
Mary-Kate and Ashley Olsen turn sweet 13!

06.14
FLAG DAY ▼



MTV's *Road Rules: Semester at Sea* premieres (10 p.m.)

06.19
NCAA College World Series Championship Game (CBS)

06.20 FATHER'S DAY (All hail Robert Young) ▼



06.21
OFFICIAL FIRST DAY OF SUMMER

The Wimbledon Championships at the All England Lawn Tennis & Croquet Club (HBO, thru 7/2;

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THIS AD CONTAINS:

ID Interspecies Dating

DC Disorderly Conduct

SS Smoking Seafood

Mighty Tasty!



NBC, 6/26-7/4, including finals)

06.25
Big Daddy opens
(Adam Sandler)

The Colorado Shakespeare Festival begins in Boulder (thru 8/15; in Vail, Colo., 8/19-8/21)



Laura Ingalls Wilder Pageant kicks off in De Smet, S.D. (thru 6/27, also 7/2-7/4, 7/9-7/11) ▲

Monterey Bay (Calif.) blues festival starts (thru 6/27)

06.27 Aspen Music Festival & School begins (thru 8/22)

UNSCHEDULED JUNE EVENTS
Tony Awards ■ Disney's animated feature *Tarzan* opens ■ Bruce Springsteen and the E Street Band reunion tour (check www.brucespringsteen.net for additional information and updates)



07.01 ▲
Accordion Awareness Month kicks off

07.02
Wild Wild West opens (Will Smith, Kevin Kline, Kenneth Branagh)

07.03
Pepsi 400 NASCAR Winston Cup Series race in Daytona, Fla. (CBS, 8 p.m.)

Tom Cruise turns 37



JUL

▲ **07.04**
INDEPENDENCE DAY

Radio station WILP's Boombox Parade in Willimantic, Conn.

Prince's Trust charity concert in Hyde Park, London ▼

07.08
Lilith Fair begins (thru 8/31, check <http://lilithfair.excite.com> for additional information and updates)

07.13
Major League Baseball All-Star Game (Fox, 8 p.m.)

07.16
Eyes Wide Shut opens (Tom Cruise, Nicole Kidman)

07.26
Mick Jagger turns 56

07.31
Melville Marathon, a reading of *Moby Dick* in recognition of the author's birthday, at Mystic Seaport museum in Mystic, Conn. ▼



UNSCHEDULED JULY EVENTS

Fight Club opens (Brad Pitt, Edward Norton, Helena Bonham Carter)

08.01 Jerry Garcia's birthday

08.14 5th Annual PGA Championships (CBS)

08.15
30th anniversary of original Woodstock music festival

Candlelight march for 22nd anniversary of Elvis' death (8/16), from the front lawn of Graceland to his grave

08.16
Madonna turns 41



▲ **08.18**
NATIONAL BAD POETRY DAY (Read Jewel)

AUG

08.22
Little League World Series in Williamsport, Pa. (thru 8/27, ESPN2; championship game on 8/28, ABC, 4:30 p.m.)

08.26 The Annual International Beatles Week starts in Liverpool, England (thru 8/31)

08.30
U.S. Open tennis tournament (USA, thru 9/9; CBS, 9/10-9/12)

08.31
Second anniversary of Princess Diana's death ▶



09.01
First day of Shameless Promotion month (buy EW's Fall TV Preview, on sale 9/6!)

Venice Film Festival begins (thru 9/11)

09.03
Telluride Film Festival starts (thru 9/6)

Deauville American Film Festival begins (thru 9/12)



▲ **09.06**
LABOR DAY (Hit the beach)

09.09
Toronto International Film Festival starts (thru 9/18)

MTV Video Music Awards (8 p.m.)

09.10
PEOPLE's "Best and Worst Dressed" issue hits stands ▼



09.11
ROSH HASHANAH

09.12
NFL opening weekend

09.20
YOM KIPPUR

09.23
FIRST DAY OF AUTUMN

Mayberry Days fest begins in Mount Airy, N.C., official birthplace of Andy Griffith (thru 9/25)

09.24
Museum Days: Remembering James Dean starts at Fairmount (Ind.) historical museum (thru 9/26)

New York Film Festival begins (thru 10/10) ▼



UNSCHEDULED SEPTEMBER EVENTS 51st Annual Emmy Awards ▼





10.02 ▲
40th anniversary of
The Twilight Zone's
first broadcast

10.03
Neve Campbell turns 26

10.04
First day of Supreme
Court 1999–
2000 term

OCT

10.07
The 14th Annual
King Biscuit
Blues Festival begins in
Helena, Ark. (thru 10/9)

10.09
The World
Wrestling
Championship
Tournament in
Petaluma, Calif.

10.11
COLUMBUS DAY
(observed)

NATIONAL COMING-
OUT DAY

10.18
ShowEast opens in
Atlantic City (thru 10/21)

10.21
AFI's 14th annual Los
Angeles International
Film Festival begins (thru 10/29)

Alfred Hitchcock
Centennial Symposium at Hofstra University in Hempstead, N.Y.; Tippi Hedren scheduled to appear ▼



10.28
Network sweeps begin
(thru Nov. 17) ▼



10.31
HALLOWEEN ▼



Daylight saving
time ends

**UNSCHEDULED
OCTOBER
EVENTS** Sundance
Film Festival
deadline for submissions
■ Premiere of *Animal
Farm*, a TNT/Hallmark
production (by Jim
Henson's Creature
Shop) ■ VH1 Fashion
Awards

11.02
ELECTION DAY

11.03
NATIONAL GAMBLING
ADDICTION AWARE-
NESS DAY

11.06
Breeders' Cup Champi-
onship at Gulfstream
Park in Hallandale, Fla.

11.07
New York City
Marathon

11.08
Shallow Persons Aware-
ness Week kicks off



▲ **11.10**
30th anniversary
of *Sesame
Street's* first
broadcast

NOV

11.11
VETERANS' DAY

Leonardo DiCaprio
turns 25 ▼



11.13
Hollywood (Fla.) jazz
festival begins
(thru 11/14)

Whoopi Goldberg
turns 50

11.18
23rd Great American
Smokeout ▼



11.19
*The World Is Not
Enough* opens (Pierce
Brosnan as 007)

11.21
WORLD HELLO DAY
(Say hi to 10 people)

11.23
George Balanchine's *The
Nutcracker* kicks off the
New York City Ballet's
winter season (thru 1/2)

11.25
The 73rd annual
Macy's Thanksgiving
Day Parade (NBC,
9 a.m.) ▼

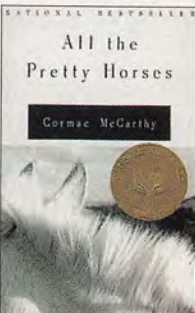


11.27
Jaleel White (Urkel)
turns 23

11.28
Judd Nelson turns 40

11.30
Dick Clark turns 70

**UNSCHEDULED
NOVEMBER
EVENTS** *Joan of
Arc* opens (Milla
Jovovich) ■ *All the
Pretty Horses* opens
(Matt Damon; dir.:
Billy Bob Thornton) ▼



12.01
WORLD AIDS DAY

12.03 National Finals
Rodeo in Las Vegas kicks
off (thru 12/12)

12.04 FIRST DAY OF
HANUKKAH

12.05
The Kennedy Center
Honors ceremony in
Washington, D.C.

12.06
"Most Boring Celebri-
ties of the Year" list
is released ▼



12.10
Nobel Prize awards
ceremonies in Oslo,
Norway (Peace
Prize), and

Stockholm, Swe-
den (chemistry,
literature, physi-
ology or medicine,
and physics)

12.12
Frank Sinatra born 84
years ago ▼



Compiled by Scott Brown,
Suna Chang, Andrew Essex, Gillian Flynn,
Allyssa Lee, Leonard McCants

All times are Eastern unless otherwise noted. Dates and times are subject to change.

PHOTO CREDITS PAGE 70, GROUNDHOG DAY: GREGORY HEISLER; SWEEPS: COR-
BIS/BETTMANN/UP; TOY: NEEDHAM/ENVISION; OSCAR: CORBIS/BETTMANN; FASH-
ION WEEK: DIXON/LONDON FEATURES; PAGE 71, CHINESE NEW YEAR: FORREST
ANDERSON; GRAMMY: BARR/GAMMA LIAISON; TAYLOR: PHOTOFEET; SPRING-
STEEN: ANNE LEBOVITZ FOR COLUMBIA RECORDS; OSCAR NIGHT: BILL EPPRIEDGE;
LIMPET: PHOTOFEET; PAGE 74, WINE: ANDRANOS/SYGMA; SECRETARIES:
PHOTOFEET; SWEEPS: CORBIS/BETTMANN/UP; NURSE AND MOTHER: PHOTOFEET
(2); ANDREWS: PHOTOFEET; EARP: EVERETT COLLECTION; OLSEN: ISABEL SHY-
DER/OUTLINE, FLAG: SUPERSTOCK; YOUNG: PHOTOFEET; PAGE 76, GILBERT AS
LAURA: PHOTOFEET; ACCORDION: CORBIS/BETTMANN; WHALE: SUPERSTOCK; JEW-
EL: TANNENBAUM/SYGMA; DIANA: SYGMA; EMMY: SUPERSTOCK; PAGE 77, TWI-
LIGHT ZONE AND HITCHCOCK: PHOTOFEET (2); SWEEPS: CORBIS/BETTMANN/UP;
SESAME STREET: PHOTOFEET; DICAPRIO: GRANT SMITH/RETNA; SMOKEOUT: WIDE
WORLD; BORING: GRANT SMITH/CORBIS; SINATRA: POPPER/ARCHIVE

12.13
Ted Nugent turns 51

12.16
Golden Globe
award nominations
announced at the
Beverly Hilton, L.A.
(5:30 a.m. PST)

12.17
Mission: Impossible 2 opens

12.18
Brad Pitt turns 36

Steven Spielberg
turns 53

12.25
CHRISTMAS DAY

12.31 The Judds reunite
for a concert in Phoenix

Liberty Island 2000: Cele-
bration of a Lifetime, a
concert event at the Statue
of Liberty in NYC (per-
formers to be announced)

Dick Clark hosts his 28th
Annual New Year's Rockin'
Eve from Times Square
(live, ABC) ▼



**UNSCHEDULED
DECEMBER
EVENTS** ■ Lighting
of Rockefeller Center
Christmas tree in
NYC (NBC) ■ *Fantasia*
2000 opens

CAMEL



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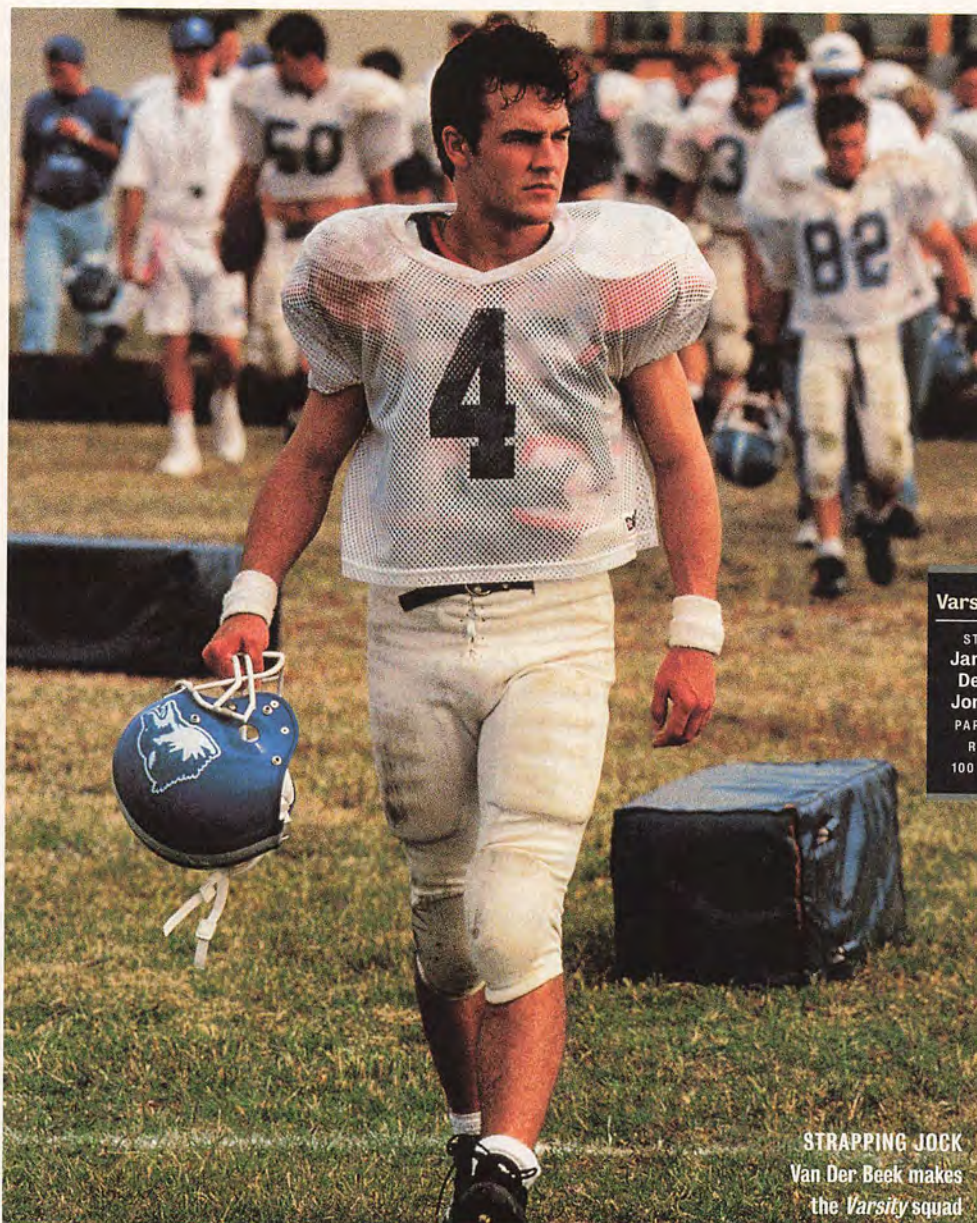
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REVIEWS

A CRITICAL LOOK AT THIS WEEK IN ENTERTAINMENT

MOVIES



STRAPPING JOCK
Van Der Beek makes
the *Varsity* squad

MOVIE STARDOM MIGHT be defined as the ability to play someone who's too good to be true and make that person seem just typical enough to be *you*. James Van Der Beek has that skill down as if born to it in the slickly enjoyable **Varsity Blues**. It's a conventionally plotted sports melodrama, with some flashy gridiron showdowns, most of them scored to jackhammer alterna-metal (yes, this is an MTV Production), as well as some winky bits of adolescent sex play. But the movie is also

Varsity Blues

STARRING
James Van Der Beek
Jon Voight
PARAMOUNT
RATED R
100 MINUTES

brisk and wholehearted and smarter than you expect, and it gives Van Der Beek, who each week declares his mastery of pop trivia *sensitively* as the lead romantic moper of

Dawson's Creek, a chance to break out of his soft shell and show some sinew and swagger.

I'm not making predictions, but I couldn't help but think back to another formulaic yet likable high school football movie—*All the Right Moves*, the 1983 sleeper in which Tom Cruise proved he could do more than boogie in his BVDs. Cruise made his shoulder-pad stud vulnerable and life-size, a true *guy*, and Van Der Beek does the same thing here. He gets you to believe in a character as idealized as Jonathan Moxon, a.k.a. Mox, a young Texas quarterback who can toss a football through the eye of a needle at 40 yards, yet who's so noble and multifac-

Team Dream

As the star quarterback of *Varsity Blues*, *Dawson's Creek* heartthrob James Van Der Beek is outstanding in his field. **by Owen Gleiberman**

eted that he sits on the bench during games, stealing glances at a volume of Kurt Vonnegut hidden in his playbook.

What a guy! Mox, you see, is a great athlete but not quite a jock. He loves sports, but he's devoted to things besides sports, and in Texas (at least, the Texas of *Varsity Blues*), that's heresy. Mox's lofty attitude doesn't win him any favors with the coach, Bud Kilmer (Jon Voight), a drawling search-and-destroy brutalizer who treats his players as if they were in permanent boot camp. (His championship trophies are combat medals.) Kilmer, a control freak, breeds victory through obedience, and that's why he keeps the freethinking Mox on the bench. But the kid gets a break when the first-string quarterback is sidelined by an injury. The student fans are fickle—they want a winner, period—and the moment Mox completes a crucial pass, he's the new star, the school's hallowed pigskin savior.

Stardom, of course, means perks. At a convenience store, the clerk offers Mox a six-pack (forget ID—he doesn't even need cash), and the injured quarterback's scrumptious groupie-in-heat girlfriend tries to seduce him by putting on her whipped-cream bikini (it looks exactly like it sounds). *Varsity Blues* has its shallow gags and cliché characters, but it also creates a vivid portrait of a small-town community in the grip of an obsession. These boys' fathers played for Kilmer too, and they've never relinquished their lust for glory. There's something at once touching and fanatical in the way they're now living through their sons.

The emotional hook of *Varsity Blues* is the way it presents Mox caught between his own sane vision of athletic

elation and the revved-up dreams of victory his new status as a hero forces him to confront. Mox doesn't reject stardom; he grooves on it (who wouldn't?). He's tempted as hell by his new role as high school demigod, but he knows in his gut it's rooted in a corrupt fixation on winning at the expense of everything else. Van Der Beek, looking sleeker and cockier than he does on TV, plays Mox's ambivalence beautifully. He may take the high road (he stares down the temptation of that whipped-cream bikini), but you can feel how much it's killing him. The film, in a sense, repackages Van Der Beek's sexy-puppy earnestness, but here he lets it glide by with a quizzical half smile.

The director, Brian Robbins, has a knack for staging inspirational moments at low ebb, and he brings out the best in his actors. Paul Walker, as the sidelined quarterback (a victim of the coach's shoot-'em-up-with-painkillers exploitation methods), gets at the essence of every teenage jock who suddenly realizes he's been living a fantasy, and Ron Lester, as the grossly overweight blocker Billy Bob, actually does something with his cartoon role; he gives it undercurrents of self-loathing and silent honor. When Mox finally faces down the die-hard coach, the ideal he's fighting for isn't original; in essence, he's saying "It's not whether you win or lose, it's how you play the game." But *Varsity Blues* movingly taps an up-to-the-minute American mood by offering this earthly view of sports as the truest form of heroism. Playing the game, the film says, is all that you can do. You should consider yourself damned lucky just to be on the field. **B**

REELWORLD

This week in Hollywood by Jeff Jensen

■ **DE BONT APPETIT** *Twister* director **Jan De Bont** hopes you like watching what you eat. After wrapping DreamWorks' *The Haunting of Hill House* this spring, De Bont is slated to segue into Twentieth Century Fox's *Food*. The computer-animated comedy tells of a family's troubled Christmas from the POV of the dinner ingredients waiting to be eaten. Writer **John Mattson** (*Free Willy 2* and *3*) sat on the concept for 10 years, says producer **Lucas Foster**, because "he was too embarrassed to pitch it. He thought people would think he was ready for the loony bin." But Foster, De Bont, and Fox honcho **Bill Mechanic** went crazy for the premise after taste-testing it with their kids. "In our universe," says Foster, "when food goes bad, it goes morally bad." In other words, expect the rotten eggs to be *really* rotten.



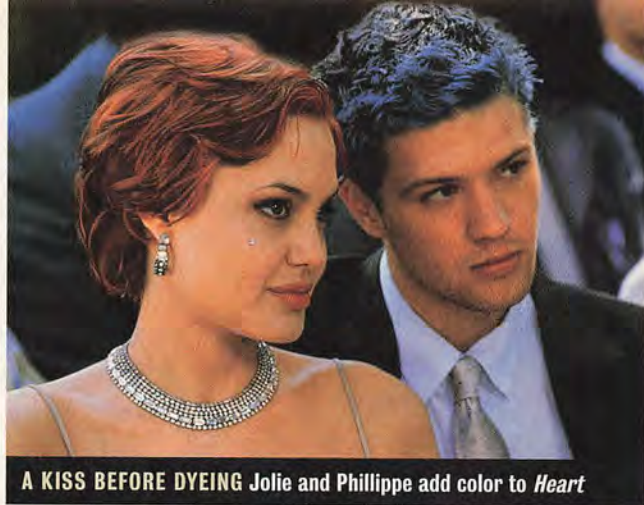
DE BONT

■ **BAY'S WINDOWS** Having saved the world from a killer asteroid, *Armageddon* director **Michael Bay** is now making the airwaves safe for green elves, boys who would be goats, and decapitation, displaying a flair for Felliniesque surrealism in a new series of Nike TV ads. "I get itchy to shoot again. These commercials help calm me down," says Bay, who is puzzling over year-end putdowns of *Armageddon*. "I'm still trying to find out what [*Rolling Stone* critic Peter Travers'] 'spirit-deadening hack job' means." Undecided about his next movie, Bay says: "I'm looking to do something different, maybe more weighty. It could be smaller, but probably not bigger than *Armageddon*. I'm not ready to climb up that hill again."

■ **FURBY RIDES AGAIN** Will Warner Bros. use Furbymania to stage a *Gremlins* comeback? After the studio and Amblin Entertainment, which produced the 1984 hit, took exception to Furby's resemblance to **Gizmo** (the film's cuddly hero), legal action was averted when toy maker Hasbro agreed to compensate Warner Bros.—and, say studio insiders, promised to produce a *Gremlins* Furby. A spokesperson for Hasbro's Tiger Electronics says there's been talk of the doll, but couldn't confirm a deal. The insiders say that strong sales of a *Gremlins* Furby could spark a revival of the film franchise. Furby is rumored to be headed for its own TV show, and should the premise prove too *Gremlins*-like, the flap could continue. ■



CREATURE DISCOMFORT Gizmo and Furby



A KISS BEFORE DYEING Jolie and Phillippe add color to *Heart*

The Odd Couples

Romantic entanglements and family strife beat at the center of *Playing by Heart*, a star-sprinkled affair

ON LAST YEAR'S RELEASE schedule, **Playing by Heart** was called *Dancing About Architecture*, the idea being, ostensibly, that it's as impossible to explain love as it is to cha-cha in homage to Frank Lloyd Wright. The new title is, in a post-*Seinfeld*ian way, about nothing. The old title at least provided a blueprint to writer-director Willard Carroll's precarious construction of linked skits: The plot of this romantic drama is, at heart, a feat of self-conscious structural engineering. (For dramatic waltzing equal to the greatest architectural masterpiece, there's Max Ophüls' *La Ronde*.)

Carroll's idea is to shuffle struggling couples under an inviting Los Angeles sky. (Master cinematographer Vilmos Zsigmond, who shot *Close Encounters of the Third Kind*, here makes L.A. look sexy—and also innocent.) An uptight single woman (Gillian Anderson) meets an attractive single man (Jon Stewart) and works hard to screw things up. A glitter-dusted club girl (Angelina Jolie) with a tough hide

and a soft center bumps up against a blue-haired club boy (Ryan Phillippe) with a tough hide and a soft center, and they fight their obvious rightness for each other. A tense mother (Ellen Burstyn) flutters awkwardly around her dying gay son (Jay Mohr). An aging couple (Gena Rowlands and Sean Connery) faces a health crisis and relives an old marital crisis. A stuck married couple (Dennis Quaid and Madeleine Stowe) explores separate fantasies.

These pairs of Angelenos wear their quirks so brightly, they might as well be dressed in safety orange. The entertainment, then, comes down to performances by hip actors, enjoying their nicely lit parts. It's fun to see Anderson acting so self-destructively neurotic. It's neat to see Connery and pitch-perfect Rowlands purring and growling like the Lion King and Queen. And it's cool to see Jolie in anything, since, with her high-rising talent, she stands out like a skyscraper in this low-rise landscape.

C+ —Lisa Schwarzbaum

Playing by Heart
STARRING
Sean Connery
Gillian Anderson
MIRAMAX
RATED R
120 MINUTES

Vision Quest

With the help of Mira Sorvino, a blind Val Kilmer sees the light in the unfocused love story *At First Sight*

THE MANY WAYS HUMAN neurological wiring can go kerflooey are the abiding interest of Oliver Sacks, whose story "To See and Not See" (from his engrossing collection *An Anthropologist on Mars*) is the basis of **At First Sight**. The movie version of Sacks'

with any light in their eyes, so dim the screen that the extraordinary psychological conundrum under observation is barely visible.

Which is quite remarkable, really: Here's a romance without a spark of excitement ("I saw you better when I was blind," Virgil tells Amy, although as a character she was always a blur). Here's a profound meditation on sensory perception in which the first object that greets

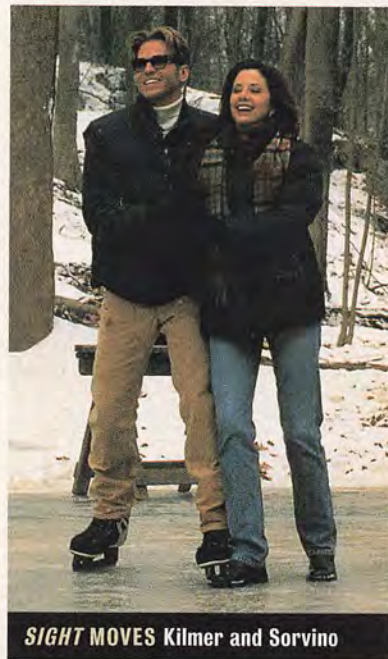
Virgil's newly healed eyes is a giant, well-placed Coca-Cola can. Here's a literary achievement that pays off for author Sacks with a cameo (in a lecture audience), while an eccentric Sacks-like shrink, vamped by Nathan Lane, tells Virgil, "You'll see a lot, but none of that matters if you lose sight of what you want." Whatever that means, it disappears from your mind in a blink. C- —LS

At First Sight

STARRING
Val Kilmer
Mira Sorvino
MGM
RATED PG-13
128 MINUTES

Awakenings—based on another Sacks study—for eyeballs.)

It's not clear who had the bright idea to cast Val Kilmer as blind Virgil (as in the ancient poet who led Dante through hell and purgatory), or to make him a spa masseur, or to install Mira Sorvino as the big-city architect (and spa client) who falls for his ultrasensitive hands. But as directed by Irwin Winkler in this gooey, fuzzy-focus adaptation, these two inwardly absorbed actors, neither



SIGHT MOVES Kilmer and Sorvino

The Week

Reviews by OWEN GLEIBERMAN and LISA SCHWARZBAUM

New Releases

ANOTHER DAY IN PARADISE (TriMark, 101 mins., R) The second feature from director Larry Clark is a crisper, sprightlier, more engaging entertainment than his self-styled scandal of a debut, *Kids*. In this blatant attempt to out-grunge *Drugstore Cowboy*, Clark still works in a semi-improvisatory handheld style, with raw images of beautiful young actors shooting up and having sex, but he also scrambles squalor, comedy, mayhem, and pathos, so that we're coasting on the characters' under-world freedom and experiencing their degradation at the same time. (The fantastic soul soundtrack seems to express the feelings they're missing.) James Woods has his best role since *Salvador* as Mel, a drug dealer, thief, and casual killer who is struggling, in middle age, to hang on to his cock-of-the-walk ways. Woods sports a bit of a gut here (he uses it knowingly), but his acting is as lean and magnetically hostile as ever, poised between a smile and a snarl. Melanie Griffith, as his paramour, gets a chance to break out of her retro-Monroe winsomeness and show a tough-chick spark. These two pick up a couple of kids (Vincent Kartheiser and Natasha Gregson Wagner) who are like ju-

nior versions of themselves, and the makeshift family goes on a rambling, stoned odyssey of low crimes and misdemeanors. Lou Diamond Phillips has a riveting cameo as a bejeweled Latino nightclub vulture who looks at Kartheiser and snaps, "Let me tell you something, chicken—I can kick your ass as good as I can f--- it!" That might be the Clark manifesto: hedonism recast as wild, rabid threat. **B+** —OG

IN DREAMS (DreamWorks, 102 mins., R) There was a moment when supernatural horror tropes seemed spooky, even revelatory, within the context of "secular" modern life. No longer. In Neil Jordan's dismayingly schlocky and literal-minded thriller, Claire Cooper (Annette Bening), a small-town wife and mother, hallucinates her young daughter's murder, and days later the awful premonition comes true. But Claire's dreams don't stop. The killer's psyche has gotten inside her, and she is overwhelmed by visions of storybook terror: a nightmare apple orchard, eerie underwater plunges, moldering hallways with nasty surprises behind the doors, many more apples still. The movie is overwhelmed as well. Bening's flash-cut blood reveries, while lushly designed and photographed, arrive with such joyless



CAR TROUBLE In *Dreams*' Bening tries to steer clear of killer Downey

regularity that the film never quite establishes a compelling reality for them to disrupt. Jordan may think he's making *Don't Look Now*, but what he ends up with is *A Nightmare on Elm Street 14*—a rock-video gothic, crowned by the image of Robert Downey Jr., as the longhaired killer, working hard to act threatening; it's not in his emotional vocabulary. The talented Bening has the thankless task of having to go choppy-haired hysterical, as Claire's visions convince everyone around her that she's a delusional psychotic. If there had been a touch of ambiguity about the issue, she might have seemed a gripping head case rather than a mere victim. **C-** —OG

In Theaters

AFFLICTION (114 mins., R) Nick Nolte, digging deep within, pulls out the meatiest performance of his career as an emotionally stunted middle-aged man who has inherited the affliction of his father's meanness, violence, and alcoholism. This adaptation of Russell Banks' beautiful, bleak novel is a movie made for writer-director Paul Schrader, specialist in banged-up machismo. In this exquisitely shaped, paced, painted, and edited production, he has hit a new level of artistry. Also great: James Coburn, in an autumnal star turn, as the lethal father. **A** (#467, Jan. 15) —LS

A CIVIL ACTION (117 mins., PG-13) John Travolta is blithe and sharky as Jan Schlichtmann, a personal-injury lawyer who agrees to take on the case of eight Woburn, Mass., families whose children contracted leukemia (the result, it's alleged, of drinking water made toxic by corporate negligence). Going for the ultimate score, Schlichtmann spends all of his firm's money, spiraling it into debt. Yet there's something a little unseemly in the way the film glorifies his plunge into insolvency, as if that were a more vital issue than the pain of the families. **C+** (#466, Jan. 8) —OG

THE GENERAL (127 mins., R) It's easy to see why writer-director John Boorman wanted to make a movie about Martin Cahill, the Dublin thief who attained a folk-hero notoriety. As played by Brendan Gleeson, Cahill is like a junk-food addict with the soul of a sociopath, as well as a uniquely ramshackle brand of criminal genius. The film has a discipline and focus that's been missing from Boorman's re-

CRITICAL MASS

Here's how a sampling of critics and movie audiences from across the country grade 10 current releases.

	CINEMASCOPE Audience: National U.S.	ROGER EBERT Sydney & Jeff	GENE SISKEL Sydney & Jeff	JAMI BERNARD Knox-Rhode: Syracuse	CARRIE RICKEY Knox-Rhode: Syracuse	MIKE CLARK DGA Today	ENTERTAINMENT WEEKLY	CRITICS' AVERAGE
Affliction LIONS GATE	—	A-	C+	B+	B	B-	A	B+
At First Sight MGM	—	C+	B-	—	B-	—	C	C+
A Civil Action TOUCHSTONE	B	B	A	B	B+	C+	C+	B
The General SONY PICTURES CLASSICS	—	A-	B-	A	B	A	B-	B+
Patch Adams UNIVERSAL	A	D	C	F	B-	D-	F	D
The Prince of Egypt DREAMWORKS	A	B+	A-	B-	A	B-	B	B+
Shakespeare in Love MIRAMAX	A	B+	A-	A-	B+	A-	A	A-
Stepmom COLUMBIA	A	C	B+	B	C	C-	D	C+
The Thin Red Line 20TH CENTURY FOX	—	B	A+	A-	B-	A	B-	B+
You've Got Mail WARNER BROS.	A-	B	B+	B	B	B	B	B

>> Critical Mass Interactive: Grade the movies yourself at www.ew.com <<



WINNER OF THE WEEK

Michelle Pfeiffer

According to research conducted by a pair of economics professors, she's the star most likely to increase a movie's box office take.

LOSERS OF THE WEEK

Documentary Shorts

The Academy of Motion Picture Arts and Sciences will combine this category with documentary features starting next year, effectively nixing shorts' Oscar chances since the documentary committee will likely favor longer films for consideration.

cent work. That said, its slightly puerile romanticization of Cahill isn't supported by what it's showing us. **B-** (#467, Jan. 15) —OG

HILARY AND JACKIE (121 mins., R) A voluptuous biographical drama that conveys the twining of talent and monstrous self-centeredness that is so often the hallmark of artistic brilliance, with two virtuoso performances. Emily Watson plays the English cellist Jacqueline du Pré—glamorous classical star of the 1960s, who died of multiple sclerosis at 42; Rachel Griffiths plays her sister, Hilary, an accomplished flutist who found fulfillment in rustic domesticity, and whose love Jackie depended on even as her emotional metronome swung wildly. **A-** (#467, Jan. 15) —LS

PATCH ADAMS (110 mins., PG-13) No laugh-and-pathos-larded movie starring Robin Williams in the role of attention-seeking noncon-

formist is quite as craven as this "inspirational" drama that idiotically indicts the entire medical profession in the service of making one man—Dr. Hunter "Patch" Adams—look like a cockeyed saint. As Williams milks it, little children suffer terribly so Adams can win their love by making them smile. Toxic. **F** (#466, Jan. 8) —LS

SHAKESPEARE IN LOVE (113 mins., R) A romance of exuberant theatricality and wit. It's 1593, and William Shakespeare (Joseph Fiennes) is at work on a comedy called *Romeo and Ethel, the Pirate's Daughter*. Then he meets Viola (Gwyneth Paltrow), an heiress who is gaga for his writing. As the weeks go by, the play becomes infused with the lifeblood of Shakespeare's passion. **A** (#462, Dec. 11) —OG

A SIMPLE PLAN (120 mins., R) Sam Raimi's snowbound thriller about a trio of Midwesterners (Bill Paxton, Billy Bob Thornton, and Brent Briscoe) who find a crashed plane that contains \$4 million. The film is lean, elegant, and emotionally complex—a marvel of backwoods classicism. **A** (#462, Dec. 11) —OG

STEPMOM (122 mins., PG-13) In the beginning, it's a broad catfight comedy in which an ex-wife and full-time mom (Susan Sarandon) bad-mouths the younger career woman (Julia Roberts) now sharing a bed with her ex (Ed Harris). Then it becomes a mawkish death drama when Mom is diagnosed with cancer, leaving the women to make peace over whom the kids love more. **D** (#466, Jan. 8) —LS

THE THIN RED LINE (166 mins., R) A war movie made by a very somber flower child. Returning to filmmaking after a 20-year absence, director Terrence Malick has turned James Jones' 1962 novel into a fragmentary Buddhist tone poem about the timeless spirit of war: men and their guns, their machines of violation, ripping the sacred heart out of "nature." Set during the Battle of Guadalcanal, the film is full of potent and disruptive images that imprint themselves on your retina; it's also full of characters you forget the moment they walk off screen. **B-** (#466, Jan. 8) —OG

YOU'VE GOT MAIL (105 mins., PG) Tom Hanks and Meg Ryan play e-mail sweethearts who don't realize they're business enemies in Nora Ephron's unsteady but ultimately seductive romantic comedy. **B** (#463, Dec. 18) —LS

>> More reviews in EW Special Edition at www.ew.com <<

BOX OFFICE



SNOWSUIT Legal eagle Travolta stops to ponder poisons in *A Civil Action*

COURT OF APPEAL

FORGET THE WOOZY morning after New Year's Eve—the real American hangover finally subsided last weekend when *A Civil Action* spelled relief from the three-way holiday schmaltz-fest of *Patch Adams*, *Stepmom*, and *You've Got Mail*. Its first weekend in wide release the John Travolta courtroom drama subpoenaed the No. 1 spot, collecting \$15.2 million in damages. Speaking of legal affairs, *Action's* take is a nice bump up from Travolta's last star turn, as a thinly veiled Slick Willie in *Primary Colors*, which wrangled \$12 million in its first weekend. *Action* also helped Touchstone's parent company, Disney, rack up 4 films in the top 10 (6 if you count Miramax and Dimension releases)—including the Will Smith thriller *Enemy of the State*, which just got jiggy with \$100 million.

TOP 20		WEEKEND GROSS*	NO. OF SITES†	WEEKEND PER-SITE AVERAGE	WEEKS IN RELEASE	GROSS TO DATE
1	A CIVIL ACTION Touchstone	\$15.2	1,802	\$8,415	3	\$15.5
2	PATCH ADAMS Universal	\$12.7	2,770	\$4,580	3	\$83.5
3	YOU'VE GOT MAIL Warner Bros.	\$8.1	2,749	\$2,948	4	\$90.1
4	STEPMOM Columbia	\$7.9	2,358	\$3,353	3	\$62.0
5	THE PRINCE OF EGYPT DreamWorks	\$6.1	2,947	\$2,061	4	\$74.9
6	MIGHTY JOE YOUNG Walt Disney	\$5.0	2,559	\$1,970	3	\$34.8
7	A BUG'S LIFE Walt Disney	\$4.7	2,500	\$1,890	8	\$143.0
8	SHAKESPEARE IN LOVE Miramax	\$4.2	632	\$6,684	5	\$15.0
9	THE FACULTY Dimension	\$4.1	2,365	\$1,728	3	\$31.9
10	ENEMY OF THE STATE Touchstone	\$3.1	1,576	\$1,975	8	\$101.4
11	STAR TREK: INSURRECTION Paramount	\$3.0	2,161	\$1,370	5	\$63.0
12	WAKING NED DEVINE Fox Searchlight	\$2.0	502	\$3,891	8	\$9.4
13	THE WATERBOY Touchstone	\$1.6	1,149	\$1,420	10	\$152.3
14	THE RUGRATS MOVIE Paramount	\$1.4	1,633	\$881	8	\$91.1
15	THE THIN RED LINE 20th Century Fox	\$1.3	61	\$20,924	3	\$2.5
16	JACK FROST Warner Bros.	\$1.0	1,702	\$591	5	\$32.7
17	LIFE IS BEAUTIFUL Miramax	\$0.9	228	\$3,968	12	\$12.8
18	RUSH HOUR New Line	\$0.8	783	\$1,070	17	\$139.0
19	ELIZABETH Gramercy	\$0.8	476	\$1,684	10	\$17.7
20	DOWN IN THE DELTA Miramax	\$0.5	417	\$1,267	3	\$4.4

SOURCE: EXHIBITOR RELATIONS CO. INC. WEEKEND OF JAN. 8-10 *WEEKEND GROSS AND GROSS-TO-DATE FIGURES IN MILLIONS †INCLUDES SOME MULTISCREEN THEATERS AND PRINTS SHIPPED AS WELL AS INDIVIDUAL SCREENS



'Ally' Oops!

Once exploding with offbeat humor, David E. Kelley's sophomore drama has plunged into cringe-inducing ridiculousness. **by Ken Tucker**

I HEAR FROM OFFICE scuttlebutt (and, I'm proud to say, for the eighth year in a row, ENTERTAINMENT WEEKLY has produced more scuttlebutt—6½-plus quarts per week!—than any magazine in America) that Calista Flockhart acquits herself quite well in the upcoming

feature film of *A Midsummer Night's Dream*. Good: With a movie career abudding, she should hire the law firm on *The Practice* to look for loopholes in her contract and get the hell out of **Ally McBeal** while the getting is good. As they say on that other show, Calista, it is time for "Plan B."

In its present, second season, *McBeal* has turned into the sort of squirmy embarrassment its detractors said it was all along and those of us who found it an amusing divertissement always hoped it would never become. Speaking from the latter camp, I admit we shoulda

known better. Based on his writing for *L.A. Law*, *Chicago Hope*, *Picket Fences*, and *The Practice*, *Ally* writer-creator David E. Kelley has long tended to cook up sympathetic characters and then plop them into either thorny moral dilemmas or ludicrous plot twists—time-honored dramatic strategies, to be sure, but ones that Kelley tends to repeat and then run into the ground. Ridiculousness doomed *Fences* early on—I could never watch it without thinking that this show about the life of a small-town sheriff and his family was Kelley's cross between *Twin Peaks* and *The Andy Griffith Show*, but crucially lacking the bruised allure of either Sheryl Lee or Don Knotts.

Right now, *The Practice* is getting more thornily moral by the minute (not yet a bad thing for a show that likes to dismantle ethics and morality and, Houdini-like, put them back together again in the space of a single hour: presto!). But that means all of Kelley's ridiculous quotient is being funneled into *McBeal*, most of it dumped on Flockhart. Thus far this season, she's fallen into a toilet and had to have firemen come to rescue her; propelled herself down a bowling alley after throwing a ball that was stuck to her fingers (liked the Ally/alley visual pun, though, Dave); and been compelled by the script to act as if guest star John Ritter were irresistible. (One hopes that Ritter's *Three's Company* costar, the recently deceased Norman Fell, didn't witness the horrific fantasy sequence in which Flockhart's surrealistically distended tongue licks creamy goo off Ritter's face.)

FOX
Ally McBeal
9-10 PM
MONDAYS



PAYING THE PIPER *Ally's* MacNicol

Where *Ally McBeal* used to be about the tribulations of an eccentric single woman trying to find happiness in a workplace family of weirdos—a sort of *Mary Tyler Moore Show* as conceived by *Happiness* director Todd Solondz—the series is now about Ally's abasement. What was once wistful solitude has

become desperate loneliness; her quest for a man has soured into a hatred of other women who have men. (For what other purpose, I ask you, do new characters like Portia de Rossi's smarmy Nelle and Lucy Liu's hostile Ling exist, except as cartoon seductresses upon whom Ally, Courtney Thorne-Smith's Georgia, and Jane Krakowski's Elaine can heap contempt?)

Mind you, I'm not, as *TIME* magazine did, blaming *McBeal* for the death of feminism. Looking at the work of David Kelley for feminist messages is like looking at a Jackson Pollock painting for sailboats and sunsets. And it's not just the Ally character who's suffered from this season's new gross-in-every-sense exaggeration. The other

new area of *McBeal* Mc-Mediocrity is the de-evolution of Peter MacNicol's John Cage—at one time the most beguiling character on the show—from charming odd duck to full-blown nutjob, sputtering non sequiturs and pursuing a plotline about a pet frog into realms of silliness that even the Farrelly brothers would find beneath them.

I'm not asking that *McBeal* do a 180-degree turn and become the realistic saga of an intelligent working woman. I'm suggesting something simpler yet more radical: that Ally McBeal leave *Ally McBeal*. Have Ally, fed up with falling down all the time, tired of cringing at all the self-conscious miniskirt jokes, leave town, resign, adios. Flockhart is so much in danger of being identified solely by her Monday-at-9

character that her creator is lately forcing anorexia jokes down her throat; she should spit them out rather than emote them.

If Ally left, this could become one of the first TV shows named after a character that isn't in it anymore—surely such blithe perversity might appeal to a sensibility as willfully flighty as Kelley's. (She could even be replaced by Camryn Manheim's Ellenor from *The Practice*, who seems to be on the verge of resigning anyway, and who would deck obnoxious secretary Elaine the moment she walked in the door.) *Ally McBeal's* moment as a pop-cultural event has passed; obviously, viewers hanging in there now are enjoying all the cartoonish humbuggery. Let them have it, but also let Calista Flockhart escape it. **C-**

ON THE AIR

The latest news from the TV beat by Joe Flint



HOGAN

■ **WRESTLING A DILEMMA** Remember when a jobless George Costanza started wearing sweatpants during the day—a fashion choice Jerry said basically told the world he'd given up?

Well, **CBS** may have donned a pair of programming sweats. The Eye seemed to be raising the white flag against its competition last month when it aired infomercials on its TV sta-

tions instead of pre-prime-time syndicated fare like *Entertainment Tonight*. Such a ploy tells the viewer, "We don't care if you tune in, because we've made our money anyway." Indeed, CBS did make a few bucks off the ads, but since viewers turned away in droves, the net's prime-time ratings took a big hit, causing CBS execs to privately admit that it wasn't the smartest move.

NBC may also have a pair of sweatpants in its future. Struggling to get young men to tune in, the net has had talks with Turner Broadcasting about teaming up on a prime-time wrestling special (an actual slam-fest, not to be confused with the net's recent *Exposed: Pro Wrestling's Greatest Secrets*

special) that could feature **Hulk Hogan** and **Randy Savage**.

That should bring in those young male viewers, but does the Peacock really want to go the same lowbrow route as TNT and USA?

"I'm surprised NBC is considering this," says Bill Croasdale, head media buyer for Western International Media, who points out that the wrestling audience isn't exactly the most advertiser-friendly demo. "Are they upper income? No," says Croasdale. "But it's a race for the numbers and everything else be damned."

■ **SNEAK PEAKS** ABC just announced an ambitious development slate: **David Lynch** is returning to TV with the ensemble drama *Mulholland Drive*; thirtysomething creators **Marshall Herskovitz** and **Ed Zwick** are working on *Once Again*, about a reuniting divorced couple; **Christine Taylor** (*The Wedding Singer*) will star in *The Guide*, a sitcom about dating; and **Adam Goldberg** (*Saving Private Ryan*) and **Julie Delpy** star in the romantic comedy *True Love*. On the flip side: As first reported here last year, you can forget that vehicle starring **Mary Tyler Moore** and **Valerie Harper**. Despite a 13-episode deal, ABC Entertainment prez **Jamie Tarses** says, "We're not moving forward on that." Whether *Home Improvement* will return next year is also a question mark. It's a "delicate situation," says ABC Entertainment chairman **Stu Bloomberg**. Translation: If **Tim Allen** & Co. want big bucks, the network will probably say, "Forget it." ■



LYNCH

REMOTE PATROL

Keeping a watch on TV by Bruce Fretts

Will *Family Guy*'s post-Super Bowl kickoff win it a position on the ratings *A-Team*?

BLAME IT ON MR. T. In January of 1983, NBC aired an episode of its new series **The A-Team** after the Super Bowl. Prior to this, networks had stuck to their traditional Sunday programming (*60 Minutes*; *Trapper John, M.D.*) following the endless postgame coverage. But NBC realized the Super Bowl would provide a huge lead-in of intoxi-

cated males who might really go for a mindless show with lots of explosions in it.

The A-Team became a huge hit, and ever since then, networks have been trying to figure out how to exploit the high-profile time period. This year, Fox is launching its new animated series **Family Guy**, followed by a special episode of **The Simpsons** guest-starring network chieftain Rupert Murdoch. Yet history shows



SUNDAY DRIVER Fox hopes football fans will stay tuned to *Family Guy*

that an after-Bowl bow doesn't always guarantee a ratings touchdown once the show moves to its regular slot.

Borrowing *The A-Team*'s battle plan, CBS detonated another action hour, **Airwolf**, after the 1984 game. The helicopter drama with Jan-Michael Vincent and Ernest Borgnine hovered for two and a half seasons before landing on the USA Network. But that's a smash compared with the next three post-Bowl bombs: ABC's husband-and-wife cop show **MacGruder and Loud**, NBC's *Police Academy* clone **The Last Precinct**, and CBS' newsroom drama **Hard Copy** (costarring *ID4* producer Dean Devlin!), none of which lasted a full season.

In 1988, just when it looked like networks would give up on the idea, ABC gambled with a little dramedy called **The Wonder Years**. Laced with baby-boomer nostalgia, it apparently appealed to football fans' sensitive sides—you know how weepy drunk guys can get—and kicked off an



'THE WONDER YEARS'



'THE A-TEAM'

Emmy-winning six-year run.

NBC took a different approach the next season by airing the first part of the TV movie **Brotherhood of the Rose**, a Peter Strauss spy thriller that proved too confusing for such an impaired audience. CBS went back to *A-Team* basics with 1990's **Grand Slam**, starring John Schneider and Paul Rodriguez as bounty hunters, but the action comedy crashed after seven weeks. Despite the presence of Randy Quaid and Jonathan Winters, ABC's 1991 sitcom **Davis Rules** didn't, even when it jumped to CBS a year later and added future *Saving Private Ryan* grunt Giovanni Ribisi to its roster.

In 1992, CBS scored with presidential candidate Bill Clinton's confession ("I have [caused] pain in my marriage...") to Steve Kroft on a special **60 Minutes**. The next year, NBC unveiled its acclaimed **Homicide: Life on the Street**, unaware that the morally complex cop show was far too sophisticated for your average gridiron junkie.

Local Man Caught Violating Moose.

By Jim DiPiazza

At approximately 3am last Tuesday, a local man was found on the side of the interstate with a dead moose. According to Sheriff John Davis, the man had mounted the dead animal and appeared to be "humping it like crazy." "Not true," said the suspect, Tom Green. "I was trying to save its life by performing a resuscitation method I learned in school". Local



By Glen Hargrave

Moose Violator: Tom Green

residents were shocked and appalled by the incident. One neighbor, Patrick K...



THE TOM GREEN SHOW

Premieres Jan. 25

Every Monday night at 10:30pm ET

The fast failure of NBC's 1994 farce **The Good Life** (featuring unknown comic Drew Carey) and ABC's 1995 James Brolin adventure **Extreme** persuaded NBC it was time to try something else. Instead of offering a new series, in '96 the net ordered an hour-long **Friends**. Sadly, this was easily the show's worst episode ever, jammed with pointless celebrity cameos (Julia Roberts, Jean-Claude Van Damme). The next year, Fox aired a special episode of **The X-Files**. NBC tried again in '98 with a supermodel-infested **3rd Rock From the Sun**, but the stunt failed to halt that sitcom's ratings free fall.

Ignoring this spotty record, Fox has tapped *Family Guy* for this season's post-Bowl slot—and it just might work. *Guy* is what you'd get if you put Hank Hill, Homer Simpson, and Cartman in a blender. It bursts with crude humor, boasts strong male appeal, and best of all, it's a cartoon—just like *The A-Team*.

>> Talk about your favorite TV shows at www.ew.com <<



WINNER OF THE WEEK

The Weather Channel

The meteorology-minded cable network has been getting snowed under by record ratings thanks to its coverage of the nation's blizzard-ravaged winter.

LOSER OF THE WEEK

Debbie Matenopoulos

The 23-year-old talking head will have to enjoy *The View* at home, as ABC has bumped her from Barbara Walters' morning gabfest.

THE RATINGS

DIVINE 'PROVIDENCE'

VIEWERS OBVIOUSLY made a resolution to try something new in 1999, as both Fox's mid-season animated sitcom *The PJs* (6th) and NBC's new drama *Providence* (11th) got off to strong starts. The former benefited from a post-*Simpsons* (9th) berth, but it now must move to Tuesdays following the struggling *King of the Hill* (77th). The field looks clearer

for the Peacock's Rhode Island clan, which faces little competition for women on Fridays at 8 p.m. The return of two 1998 series generated less excitement, as CBS' *The Magnificent Seven* placed a not-so-magnificent 46th, and NBC's AI Franken farce *Lateline* made no news in 72nd. In its new Thursday-at-9 slot, ABC's *Cupid* remained unloved, tying for 85th with Joan Lunden's *Behind Closed Doors*. Cheer up, Joan—we hear there's an opening on *Good Morning America*.



SISTER ACT *Providence's* Paula Cale (l.) and Melina Kanakaredes

TOP 30

	VIEWERS*		LAST WEEK
1	31.6	ER NBC, Thursday, 10 p.m.	57
2	27.0	FRIENDS NBC, Thursday, 8 p.m.	29
3	26.1	FOOTBALL: FLORIDA STATE VS. TENNESSEE ABC, Monday, 8:14 p.m.—	
4	24.6	FRASIER NBC, Thursday, 9 p.m.	57
5	23.3	JUST SHOOT ME (R) NBC, Thursday, 8:30 p.m.	—
6	22.0	THE PJS Fox, Sunday, 8:30 p.m.	—
7	21.2	VERONICA'S CLOSET NBC, Thursday, 9:30 p.m.	77
	21.2	THE X-FILES Fox, Sunday, 9 p.m.	4
9	19.9	THE SIMPSONS Fox, Sunday, 8 p.m.	8
10	19.6	THE 25TH ANNUAL PEOPLE'S CHOICE AWARDS CBS, Sunday, 9 p.m.—	
11	19.4	PROVIDENCE NBC, Friday, 8 p.m.	—
12	19.2	TOUCHED BY AN ANGEL CBS, Sunday, 8 p.m.	1
13	18.7	60 MINUTES CBS, Sunday, 7 p.m.	2
14	18.6	HOME IMPROVEMENT ABC, Tuesday, 8 p.m.	13
15	18.1	THE DREW CAREY SHOW ABC, Wednesday, 9 p.m.	24
16	17.9	DHARMA & GREG ABC, Wednesday, 8 p.m.	29
17	17.8	DATeline NBC NBC, Friday, 9 p.m.	—
18	16.9	20/20 ABC, Friday, 10 p.m.	—
19	16.5	MOVIE: SLEEPLESS IN SEATTLE (R) CBS, Monday, 9 p.m.	—
20	16.4	LAW & ORDER NBC, Wednesday, 10 p.m.	28
21	16.0	MOVIE: THE NEW SWISS FAMILY ROBINSON ABC, Sunday, 7 p.m.—	
	16.0	WALKER, TEXAS RANGER CBS, Saturday, 10 p.m.	19
23	15.9	DIAGNOSIS MURDER CBS, Thursday, 9 p.m.	38
24	15.5	TWO GUYS, A GIRL AND A PIZZA PLACE ABC, Wednesday, 8:30 p.m.	49
25	15.4	20/20 ABC, Wednesday, 10 p.m.	47
	15.4	WHOSE LINE IS IT ANYWAY? ABC, Wednesday, 9:30 p.m.	43
27	15.3	NYPD BLUE ABC, Tuesday, 10 p.m.	50
28	15.0	SABRINA, THE TEENAGE WITCH ABC, Friday, 9 p.m.	—
29	14.9	THE HUGHLEYS ABC, Tuesday, 8:30 p.m.	22
30	14.6	JUST SHOOT ME NBC, Tuesday, 9 p.m.	48

*IN MILLIONS WEEK OF JAN. 4-10, 1999 (R) RERUN SOURCE: NIELSEN MEDIA RESEARCH

SOUND BITES

"In a recent interview, Pamela Anderson said that if she were Hillary, she would leave President Clinton. In response, the President said, 'If Pamela Anderson were Hillary, none of this would have happened in the first place.'" CONAN O'BRIEN on *Late Night*

"The FDA approved a Prozac-type drug for dogs who are depressed. Which is good, because it's hard for dogs to get therapy, since they're never allowed on the couch." COLIN QUINN on *Saturday Night Live*

"When I came back from Korea, I had no money, no skills. Sure, I was good with a bayonet, but you can't put that on a résumé." FRANK (PETER BOYLE), remembering his postwar job prospects, on *Everybody Loves Raymond*

"I've been on *The Daily Show* more than you have." MICHAEL J. FOX to new host Jon Stewart on *The Daily Show*

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WHAT to WATCH

A day-to-day guide to notable programs. Times are Eastern standard and are subject to change. by Mike Flaherty

MONDAY

January 18

SEASON PREMIERE

NOON-8:30PM

RUGRATS (Nickelodeon, TV-Y) The ubiquitous scamps get an eight-hour marathon before cutting their teeth on season No. 6.

SERIES DEBUT

7-7:30PM

SO WEIRD (Disney Channel, TV-PG) A 14-year-old sleuth solves cases while on the road with her rock-star mom (one Mackenzie Phillips).

9-11PM

WHAT WE DID THAT NIGHT (ABC, TV-PG-V) The thriller stars Rick Schroder as a grown-up frat boy drawn to revis-



ONE WETTIG & A FUNERAL?

iting a deadly prank from the good ol' days.

9-9:30PM

EVERYBODY LOVES RAYMOND (CBS, TV-PG-L) Flashback alert: Ray owns up to a drunken bash he threw as a teenager while the 'rents were away.

10-10:30PM

PETE'S GARDEN (Sundance Channel) The short from *Ally McBeal*'s Greg Germann portrays a trying time in a dad and daughter's relationship.

SEASON PREMIERE

10-10:30PM

ROAD RULES (MTV, TV-PG) Six newbies traverse Latin America in search of adventure. Let's hope they can't stand one another.

10-11PM

L.A. DOCTORS (CBS, TV-PG) After her stunning arc as a cancer patient on *thirtysomething*, Patricia Wettig (above) had one question before agreeing to play the brain-tumor-afflicted love of real-life spouse Ken Olin: "Do I have to be bald again?" Sans do-rag, Wettig's Eleanor weakens in tonight's ep (which also guest-stars Robin Williams) but isn't going anywhere yet: "Let's just say they have asked me to be a little open-ended," she says.

TUESDAY

January 19

6:30-8PM

DEAR JESSE (Cinemax, TV-PG) Gay filmmaker Tim Kirkman weaves a scathing *Rashomon*-esque documentary on Senator Jesse Helms.

8-9PM

BUFFY THE VAMPIRE SLAYER (The WB, TV-14-LV) The Buffster is subjected to a deadly test of her slaying mettle on the eve of her 18th birthday.

9PM

STATE OF THE UNION ADDRESS (ABC, CBS, NBC, CNN, Fox, C-SPAN) Randy interns? Stained Gap dresses? Impeach-

ment trials? Pish-posh! Watch the true Teflon Prez give great spin in the annual whassup.

9-10PM

FELICITY (The WB, TV-14-D) Our heroine returns from Christmas break with a belated gift for Noel: her virginity.



DECEIVINGLY GOOD

9-11PM

ULTIMATE DECEPTION (USA Network, TV-14) Richard Grieco and Yasmine Bleeth (above) in a USA movie that doesn't suck? That's the ultimate deception. They star in the true story of Bobby Woodkin, a con man who kills his best friend's daughter-in-law and steals her baby, then convinces his wife (Bleeth) that their child has been adopted. Bleeth weeps wonderfully, and Grieco instills Woodkin with enough pathos that you almost feel bad when he goes down. **B+** —Kristen Baldwin

The Guest List



Look Who's on The Couch This Week

(SUBJECT TO CHANGE)

SEAN CONNERY

THE VIEW Monday Karen Duffy, Gillian Anderson, George Wallace Tuesday Musical guests Voices of Theory Wednesday Dom DeLuise

ROSIE O'DONNELL Monday Martha Stewart Tuesday Freddie Prinze Jr., musical guest Paul Anka Wednesday Ricki Lake, David Alan Grier, musical guests Barenaked Ladies Friday Maury Povich and Connie Chung

JAY LENO Monday Musical guest Bonnie Raitt Tuesday Danny Glover Wednesday Sean Connery, Joan Allen Thursday Sarah Ferguson Friday Musical guest Sheryl Crow

REGIS & KATHIE LEE Monday Ken Olin, Patricia Wettig Tuesday Sarah Ferguson Wednesday Tony Curtis Thursday Carmen Electra, James Coburn Friday David Alan Grier

CONAN O'BRIEN Monday Christina Applegate, Jeff Daniels, Robert Schimmel (R) Tuesday Dave Chappelle, musical guest Jewel Wednesday Tony Curtis Thursday Comedian Wanda Sykes-Hall Friday Carmen Electra, musical guests Fear of Pop

POLITICALLY INCORRECT Tuesday Matt Drudge, Molly Ringwald Wednesday Leah Remini (*The King of Queens*) Thursday Queen Latifah, Rob Lowe Friday Carson Daly, Kathy Griffin, John McCrea (Cake)

WEDNESDAY

January 20

8-9PM

DAWSON'S CREEK (The WB, TV-14-DS) Dawson's salacious script scribbles have some thinking that he's getting wild with Jen.

8-9PM

BEVERLY HILLS 90210 (Fox, TV-PG-V) Some people buy postcards; Dylan returned from Europe with a smack addiction and a predilection for trouble. This week, his self-destructive wont lands him in jail.

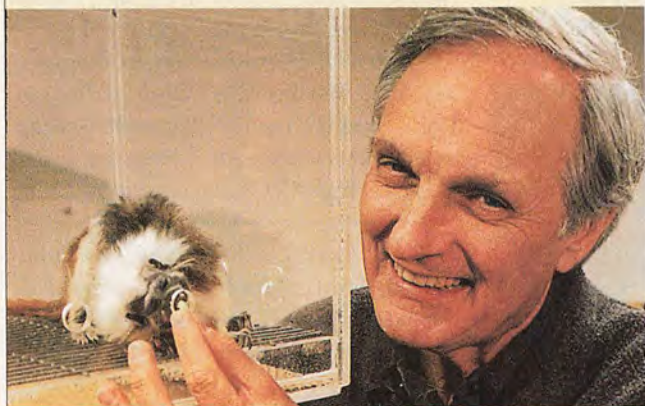
8:30-9PM

MAGGIE WINTERS (CBS, TV-G) A where-are-they-now stunt casting has Ken Berry as the town sheriff when Maggie starts a neighborhood-watch program.

9-10PM*

THE LIVING EDENS (PBS, TV-PG) Meet the wandering albatross, the king penguin, and the snow petrel when the nature series ventures to remote "South Georgia Island: Paradise of Ice."

*CHECK LOCAL LISTINGS



QUICK, PULL MY FINGER!

8-9PM*

SCIENTIFIC AMERICAN FRONTIERS (PBS) It would be easy to think that Alan Alda's (above) scarce film appearances denote a laurel-resting slacker in the autumn of his career. But, as his shepherding of this playful nature series shows, he's no impassive Dr. Do Little. In fact, it's his genuine engagement and avuncular curiosity that drives "Animal Einsteins," which finds him conversing with a number of God's brainier creatures, who seem capable of thinking about numbers, words, shapes, even thinking itself. **B+**

*CHECK LOCAL LISTINGS

9-10PM

AMERICAN JUSTICE (A&E, TV-PG) "The Larry Flynt Story: Hustling the First Amendment" profiles the smut peddler-turned-outer of adulterous congressmen.

9:30-10PM

WHOSE LINE IS IT ANYWAY? (ABC, TV-PG) Drew Carey presides as the improv-mad ensemble sinks its teeth into a *Dating Game* sketch and a hoedown dedicated to baldness.

10-10:30PM

SOUTH PARK (Comedy Central, TV-MA) Stan and Kyle have their friendship tested when they discover a prehistoric iceman.

10:30-11:30PM

MARK TWAIN PRIZE HONORING RICHARD PRYOR (Comedy Central, TV-14-L) It's a long way from *Pudd'n Head Wilson* to *That Nigger's Crazy*. Maybe Robin Williams, Chris Rock, and Damon Wayans can connect the dots.

THURSDAY

January 21



SERIES DEBUT

8-8:30PM

FRIENDS (NBC, TV-PG) Believe it or not, Chandler's abrasive ex, Janice, is back. This time, though, she's hooked a smitten Ross. Monica, meanwhile, is disgusted by Chandler's workplace butt kissing.

9-10PM

DIAGNOSIS MURDER (CBS, TV-PG-V) The man who set the standard for TV doc dicks, Jack Klugman, guests as a detective who, much to Mark's irritation, reopens the 10-year-old case of the "Clown Killer."

9-9:30PM

FRASIER (NBC, TV-PG) A Super Bowl party is the setting for another matchmaking try by Frasier, this time between Martin and Roz's mom (guest Eva Marie Saint).

9-10PM

CUPID (ABC, TV-PG-L) You'd think a messenger of love descended from Mount Olympus would instinctively know that one of his matchmaking prospects is at death's door. But no... (R)

10-11PM

ER (NBC, TV-PG) Ever the iconoclast, Ross provides unauthorized meds to a patient. Hmm, wonder if this pickle could wind up being George Clooney's ticket out?

9-10PM

TURKS (CBS, TV-PG-LV) Don't be confused by its name; the clan of the new cop drama is Irish—you know, just like its stereotype-ridden precursors *Trinity* and *To Have & To Hold*. Unlike them, *Turks* is pretty watchable. William Devane (above) brings his formidable chops to the role of problem-solving patriarch Joe Turk, a Chicago police sergeant showing the ropes to the two sons who aspire to his flatfooting legacy. And Mama Turk? Well, she keeps herself busy working at the local parish, don'tcha know. Hey, we're not saying it's *entirely* cliché free... **B**

10-11PM*

ALFRED I. DUPONT—COLUMBIA UNIVERSITY AWARDS IN TELEVISION AND RADIO JOURNALISM (PBS) We promise Joan and Melissa Rivers won't be loitering on the premises of these festivities.

*CHECK LOCAL LISTINGS

11PM-MIDNIGHT

U2 AT RED ROCKS (VH1) This fiery, pre-ironic 1983 gig at the Colorado amphitheater went a long way toward making the lads global superstars. (R)

FRIDAY

January 22

7-8PM

A WOMAN'S TOUCH IN THE NFL: TACKLING PRO FOOTBALL (Lifetime) A tutorial on the rules and personalities of the gridiron for the distaff set.



ART IMITATES LIFE

9-10PM

THE MAGNIFICENT SEVEN (CBS, TV-PG-LV) Shades of *Zorro*, as Buck winds up in a saber duel with a powerful Mexican bent on taking Inez back south of the border.

9-10PM*

NATIONAL DESK (PBS) National Public Radio's Mara Liasson hosts "Life, Liberty and the Pursuit of Sleaze: Media and Politics," the second installment of the zeitgeist-scrutinizing newsmag.

*CHECK LOCAL LISTINGS

9-10PM

MILLENNIUM (Fox, TV-14-V) Despite an absurdly facile climax, "Collateral Damage" is the chronically underachieving series' high point this season. That's in no small part due to a cogent plot (disgruntled Desert Storm vets abduct Watts' daughter as payback for the Group's part in U.S. biological-warfare tests against its own soldiers); a sharp guest-starring turn from James Marsters (erstwhile *Buffy* villain Spike); and the clever stunt casting of conspiracy-mongering radio personality Art Bell (above) as himself. **B+**

SATURDAY

January 23

7-9PM

ZENON: GIRL OF THE 21ST CENTURY (Disney Channel, TV-G) A 13-year-old girl endures cosmological culture shock when she's expelled from her family's space station and sent to Earth.

9-10PM

MARTIAL LAW (CBS) Yay, substitutes! Sammo and Terrell go undercover as high school teachers to get ahold of a Colombian drug kingpin.

10PM-8AM

THIS LIFE (BBC America, TV-MA) They're hip, they're lawyers, they're Brits, and they're aiming to win us over with a 10-episode marathon.



YOU BET YOUR LIFE

8-10PM

HIGH ROLLERS: A HISTORY OF GAMBLING IN AMERICA (History Channel) Much as in its relationship with drugs and pornography, America has shown an insatiable appetite for gambling. Despite ongoing finger wagging from various social critics, our yen for games of chance is an American hallmark (government lotteries have been raising money since colonial times). But, as this prodigiously researched rundown shows, it's gambling's repeated boom-and-bust cycles that bring our schizoid relationship with it into focus, as unacceptable vice meets irresistible allure. **B**

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it's funny, it's tragic,
it's forever,
it's whatever.

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between two women.

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WHAT TO WATCH

SUNDAY

January 24

7-9PM

THE WONDERFUL WORLD OF DISNEY (ABC) Oh, how the mighty have fallen.... Peter Bogdanovich directs *A Saintly Switch*, starring David Alan Grier as a pro footballer whose children discover magic as a means to save their parents' marriage.

8-8:30PM

THE SIMPSONS (Fox, TV-PG) More yucky than yuk-y, "Lard of the Dance" has Homer recruiting Bart for his fast-buck scheme to recycle Springfield's discarded grease. (R)

8-9PM

BIOGRAPHY (A&E, TV-G) Carnac would say "Hefty, hearty, and hottie" to encapsulate this profile of the bodacious Judds. You can stick with Wynonna, Naomi, and Ashley.

8-9PM

LONELY PLANET: CZECH REPUBLIC AND SOUTHERN POLAND (Travel Channel, TV-PG) Host Justine Shapiro finds that in the wake of communism's collapse, Eastern Europeans have been partying, creating, and worshipping like nobody's business.



READY FOR HIS CLOSE-UP

8-11PM

56TH ANNUAL GOLDEN GLOBE AWARDS (NBC) Strangely, the Hollywood Foreign Press Association's plaudits seem more influential every year, despite some downright inscrutable nominations (on what planet is *Lance Henriksen* the best actor in a TV drama?). From a viewing standpoint, though, it'll be good fun to see if any of their wackier selections walk away with statuettes—and to watch Jack Nicholson (above) snag their Cecil B. DeMille Award. (Live)

8-9PM

PACIFIC BLUE (USA Network, TV-PG-D) Guess this is called a "special episode" in syndication land: Danny Bonaduce, Erik Estrada, and Adam West keep their career respirators chugging when they show up for all the pedal-pushing, cleavage-heaving action.

8-10PM

SAFE HOUSE (Showtime, TV-14) Patrick Stewart stars as a paranoid, Alzheimer's-ridden man who believes a presidential candidate is out to kill him. Kimberly Williams (*Relativity*) is the caregiver who must divine conspiracy from kookiness—and remind him what day it is.

8-11PM

SECRET WORLD OF... (TLC, TV-G) The show that is to MIT students what *World's Wildest Police Chases* is to the rest of us debuts three segments devoted to the engineering genius behind "Cars," "Airports," and "Mega-Structures."

8-10PM

DOG DAY AFTERNOON (Flix, R) Al Pacino runs amok, brilliantly, in Sidney Lumet's 1975 potboiler about a man who attempts to rob a Brooklyn bank in order to pay for his lover's sex-change operation. (No, really.) Attica! Attica! Attica!

8:30-9PM

THAT '70S SHOW (Fox) Eric loses his privileges with the Vista Cruiser after he brings it home scratched. Luckily (or not), Kelso comes through with a replacement.



YEP, HE'S TALKING TO YOU

8-9PM

INSIDE THE ACTORS STUDIO: ROBERT DE NIRO (Bravo, TV-PG) The notoriously skittish De Niro normally projects an unease bordering on contempt in television talk-show appearances, but, according to host James Lipton, this one turned into a raging bull session. "Oh, my God!" he recalls. "There's a moment in it when he's leaning so far out of his chair that I thought he was going to fall out." Apparently *Inside's* academic bent went a long way toward loosening up the Bobster. As for the audience (aspiring actors at New York's New School for Social Research auditorium) reaction? Fuggeddaboutit. "The students are in heaven," says Lipton. "They've arrived on Parnassus. And in the exchanges between him and the students—their faces, his face—what you see is this astounding passing of the torch from one generation to the next."

9-11:30PM

THE 50 YEARS WAR: ISRAEL AND THE ARABS (PBS) A documentary nearly as exhaustive as its gnarly subject goes back to the founding of Israel to tell the story behind the sad, seemingly never-ending conflict. (Concludes Jan. 25)

*CHECK LOCAL LISTINGS

9-10PM

THE X-FILES (Fox, TV-PG) Another stab at the divide-and-conquer strategy leaves Scully with a new partner (guest star Richard Ruccolo), with whom she happens upon a crime-scene photographer who may be shooting the victims in more ways than one.

9-10PM

THE SOPRANOS (HBO, TV-MA) Something to *really* make Mulder and Scully

watch their backs: Episode 3 finds Tony and Junior squabbling over leadership of the biz, Meadow and Hunter coping speed for their SAT cram sessions, and Charmaine dropping a bomb (no, not *literally*) on Carmela.

10-11PM

THE PRACTICE (ABC) Time for another look at a 1997 ace entitled "Hide and Seek": James Whitmore guests as a brilliant attorney who asks former protégé Bobby to sit second chair in the face of his encroaching senility. (R)

11PM-MIDNIGHT

AMERICA'S CASTLES (A&E, TV-PG) "Rocky Mountain Retreats" undertakes a jaw-dropping survey of a handful of magnificent spreads built by turn-of-the-century coal, fur, and gold magnates.

SERIES DEBUT

MONDAY

10:30-11PM

THE TOM GREEN SHOW

(MTV, TV-14) You'd think with Jesse Camp and Kurt Loder in the house, there'd be no room for yet another funnyman on MTV. But yes, Green fashions wacky "man on the street" segments and skits for the short-attention-spanned. And hey, he's Canadian!

TUESDAY

9-10PM

INSIDE STORY: FIGHT LIKE

A GIRL (A&E) A look at the up-and-coming phenom of women's boxing profiles Kathy "The Wildcat" Collins and Leah "The Kitten" Melinger and the events leading up to their title bout.

WEDNESDAY

8-9:30PM*

THE KENNEDY CENTER PRESENTS: A TRIBUTE TO MUDDY WATERS, KING OF THE BLUES (PBS, TV-G) Bo Diddley, Phoebe Snow, Peter Wolf, and Gregg Allman pay homage to the hard-living legend.

*CHECK LOCAL LISTINGS

THURSDAY

9-11PM

MYSTERY! (PBS, TV-14-LV) "Heat of the Sun" introduces Det. Albert Tyburn (Trevor Eve), for whom a high-profile kidnapping investigation

leads to the colonial turmoil of 1931 Nairobi. (Concludes Feb. 25)

*CHECK LOCAL LISTINGS

FRIDAY

8-11PM

IN BAD TASTE: THE JOHN WATERS STORY (Independent Film Channel, TV-PG) The original documentary on the Peckerheaded director precedes an airing of his Odorama-aided 1981 howler, *Polyester*.

SATURDAY

8-9PM

PAMELA DES BARRES: THE E! TRUE HOLLYWOOD STORY (E!, TV-PG) Rock's most infamous groupie (and author of the 1987 tell-all *I'm With the Band*) exceeds her 15 minutes, with backstage anecdotes to boot.



LYING DOWN ON THE JOB

MONDAY

8-8:30PM

DILBERT (UPN, TV-PG) Creator Scott Adams and executive producer Larry Charles (*Seinfeld*) have done an impeccable job of translating *Dilbert*, Adams' crudely drawn comic strip about a miserable office worker, to the small screen. And since I don't have anything invested in what I find to be an incredibly depressing, unfunny strip, hearing Dilbert speak—courtesy of Daniel Stern (*Home Alone*)—isn't off-putting at all. The premiere is authentic newspaper-style *Dilbert*, some malarkey about the effort to invent a name for an unusable product that throws Dilbert's office workers (whose voices include comic Larry Miller and *Suddenly Susan*'s Kathy Griffin) into a panic. If you're one of those people who clip out *Dilbert* strips because they Speak to Your Existence, you'll probably love it. Me, I didn't crack a smile. B-

—Ken Tucker

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The Album's Blazin' Reviews

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Newsweek

"Houston's Love stands on its own. Soaring. Rollicking. The best of both worlds."

USA Today

"Singing with a bite in her voice like never before. Did you think she'd crumble? Did you think she'd lay down and die? Then check out *My Love*, pal, and hear Houston prove beyond a doubt that she will survive."

Rolling Stone

Her acclaimed new album includes the Smash *Heartbreak Hotel* with Faith Evans and Kelly Price, *When You Believe*, the Hit Duet with Mariah Carey, *My Love Is Your Love*, the Hot Title Cut from Wyclef Jean and 10 more cutting edge tracks produced by Lauryn Hill, Babyface, Missy Elliott, David Foster, Rodney Jerkins and Soulshock & Karlin.

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Glitter Haughty

Packed with endless lists of celebrities, Bret Easton Ellis' overheated *Glamorama* can't decide if it's an extra-long gossip column or a highly implausible terrorist thriller. **by A.J. Jacobs**

THIS BOOK IS DESTINED to sell a lot of copies—if only to the countless boldfaced names that litter its pages. Dang, can that Bret Easton Ellis drop names. Nary a

sentence in his new novel, *Glamorama*, escapes without a cameo from someone famous, quasi-famous, or formerly famous. In fact, in some sentences, Ellis cuts

out those pesky nouns and verbs and simply lists celebrities: "...Vanessa Williams, Larry Clark, Rob Morrow, Robin Wright, Jennifer Connelly, RuPaul..." And on and

on. It's like reading Page Six of the *New York Post*, but for 482 pages.

Surprisingly, Ellis doesn't drop his own name—a move he must have deemed too annoyingly postmodern even for him. He could've, though. A boldfaced author since 1985's *Less Than Zero*, Ellis got plenty of gossip-page ink with 1991's *American Psycho*, the tale of a yuppie with a penchant for chèvre and skull sex. The media went psycho covering the skittish publisher, the feminist backlash, and most important of all, the news that Leonardo DiCaprio would star in the movie. (He won't.)

Glamorama, as you might have already guessed, takes aim at the mindless, gossip-driven culture of celebrity (which happens to put food on my table, so I, for one, ain't complaining).

Seems the glitterati are the satirical target du jour, what with Woody Allen's limp, oral-sex-filled film *Celebrity*, and Jay McInerney's clever novel *Model Behavior*. (Speaking of McInerney, a character

from his 1988 book *Story of My Life* pops up in *Glamorama*. Try that one out at your next cocktail party.)

So how does Ellis' effort stack up? Not too terribly—for the first 189 pages. We meet our hero, Victor, a gleefully superficial male model. He crunches his abs, schmoozes at New York's Bowery Bar, gobbles Xanax, creates guest lists for nightclub openings, pleads with his agent to get him a part in *Flatliners II*, and cheats on his supermodel girlfriend with two other gorgeous women. There's no real plot

Glamorama
BY
Bret Easton Ellis
\$25
KNOFF



NEW in Paperback

Charming Billy Alice McDermott (*Delta*, \$12.95, first published in 1998)

Soulful tale about love and deception in an Irish-American family won the 1998 National Book Award for fiction.

Aloha Magnum Larry Manetti with Chip Silverman (*Renaissance Books*, \$14.95, 1999) In his suitably breezy memoir, Tom Selleck's sidekick from the TV series *Magnum, P.I.* includes everything from on-set gossip to cast members' fave recipes.

Openly Bob Bob Smith (*Spike*, \$12.50, 1997) Comic Smith muses on the gay experience in this hilarious collection of essays.

Lady Moses Lucinda Roy (*HarperPerennial*, \$13, 1998) Roy's novel follows the daughter of an African writer and a British actress as she grapples with depression, abandonment, and racial issues after giving birth.

Ladyfingers and Nun's Tummies Martha Barnette (*Vintage*, \$12, 1997)

If you didn't know that the word *pumpernickel* can be translated as *devil's fart* in German, pick up this entertaining tome on the origins of food names.

in this part of the book, and Victor isn't exactly a sympathetic protagonist (in his own way, he's as morally bankrupt as *American Psycho*'s serial killer, Patrick Bateman), but if you want a breezy, sometimes funny primer on late-'90s celeb culture, this is a good place to start. I learned, for instance, that R.E.M.'s Michael Stipe has a hernia scar.

In these early pages, Ellis shows flashes of cleverness we haven't seen since *Less Than Zero*. But then, on page 190, *Glamorama* takes a bizarre turn. Victor boards the *QE2* for London, and all of a sudden we're swept into a ludicrous thriller: Think *Vogue* meets *Lethal Weapon 4* meets Liz Smith. Our hero becomes enmeshed in a terrorist group headed by a former male model. A hotel is bombed, a diplomat's son is castrated, workouts are done, makeup applied. The overly complicated plot drags on and on, eventually becoming nearly as exhausting as an after-hours party at Moomba.

Worse, Ellis weaves another conceit into part 2: Throughout the ordeal, Victor is being filmed by a mysterious camera crew. Okay, we get it: Modern life has become a movie (a point made more cogently by Neal Gabler's new book, *Life the Movie*). It's all so meta. But in the end, it's also distracting and payoff-free. Thankfully, Ellis continues to drop names to keep us mildly interested. Consider this sentence fragment from one of the last pages: "Oliver Stone, Bill Maher, Alec Baldwin and Kim Basinger, Grace Slick, Noah Wyle, Mary Tyler Moore." You get the idea. **C**

BETWEEN THE LINES

The inside scoop on the book world



EPHRON

■ **BIG SHOPS OF HORRORS?** *You've Got Mail*, **Nora Ephron's** romantic comedy about a children's bookshop owner at war with a big chain, has set off a scuffle in the independent bookstore world. The American Booksellers Association, the formal organization to which most booksellers belong, likes

the film. "We felt it put the story out there and showed the independent bookseller having knowledge of its books, close ties with its community, and impeccable customer service, and the chain stores as focused not on books but on business," says the ABA's Len Vlahos. But online columnist and former *San Francisco Chronicle* book-review editor Pat Holt, who covers the industry as an advocate for the independents, says Ephron "should have shown how [chains] are using illegal discounts, under-the-table deals, and predatory practices to knock [independents] out of business." Ephron thinks the film "makes clear what a tragedy it is when an independent bookstore closes," adding "I don't believe chain stores are entirely the devil."

■ **LUNAR ECLIPSE** **Judith Krantz**, queen of the sex-and-shopping novel, has written a memoir, tentatively titled *Moonlight Cocktail*—but it isn't being repped by her long-time agent, **Mort Janklow**, whom she's just ditched for ICM's **Esther Newberg**. "There's no ill will about it at all," says Janklow, who explains that the split occurred over the holidays, when he turned down Krantz's request that he read the memoir right away. "I read books for a living, and when you take a holiday that's not what you want to do," he says. According to one publishing insider who's read the manuscript, Krantz complains about Janklow throughout the memoir, claiming "he didn't pay enough attention to her, didn't wine and dine her, and wasn't grateful that she helped build his business." Krantz couldn't be reached, and Newberg declined to comment. —**Matthew Flamm**

CHANGE OF HEART Krantz





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The Week

Nonfiction

NOTE FOUND IN A BOTTLE: MY LIFE AS A DRINKER Susan Cheever (Simon & Schuster, \$23) Drinking gets discussed surprisingly little in this memoir. It's always there, sure—"Sometimes I drank some wine during the day"; "Robert mixed martinis in the parlor"; "At my birthday dinner we drank a few bottles of champagne"—but it's there on the page the same way traffic noises are there in a city: It's part of the scenery. Like most alcoholics, Cheever never thought she had a problem because she was always able to function normally—she worked, wrote books, married, had children. Her story is a fascinating one, and she makes her points in understated, almost diffident prose, until the final chapter's AA-esque meditation on God. **B+** —Vanessa V. Friedman

MOON Tony Fletcher (Spike, \$30) Ah, Keith Moon. Moon the Loon. A sloppy drummer and a sloppier drunk according to conventional wisdom, he just lucked into one of the world's best rock bands and proceeded to play one continuous intrusive drum solo until his drug-induced death in 1978.

Why on earth would anybody want to read a biography of him? Because that's not the real Keith Moon, according to British journalist Tony Fletcher. In this fascinating bio, Fletcher—a lively storyteller with a keen ear for music—reveals Moon to be a master prankster and brilliant drummer; a deeply troubled but lovable musician whose talents and personality were as central to the Who's genius as Pete Townshend's. Not just another dull catalog of rock debauchery, *Moon* manages to capture—often hilariously—the lunatic antics that earned Moon his nickname yet never fails to take him seriously as an artist. **A-** —Rob Brunner

THE LEGEND OF POPE JOAN Peter Stanford (Holt, \$25) According to medieval legend, an Englishwoman named Joan, disguised as a man, was elected Pope John VIII in 853, only to be stoned to death after giving birth on a Roman street corner in 855. In this intriguing ecclesiastical detective story, British journalist Stanford combs medieval manuscripts, Vatican artwork, and Catholic arcana to determine whether Joan existed. Ultimately, the lack of primary source evidence (the first extant refer-

ence to "La Papesse" appears four centuries after her death) makes Joan's legend impossible to prove. But Stanford renders the myth itself—how this woman who penetrated the ultimate men's club has been represented, reviled, and revered for more than a millennium—in fascinating detail. **B+** —Megan Harlan

NEW YORK LIVING ROOMS Dominique Nabokov (Overlook, \$29.95) Public-access porn queen Robin Byrd's is stark, virginal white. Elle Macpherson's is eclectic and comfy. Drag diva Lypsinka's is unexpectedly plain. When it comes to living spaces, a picture can be more telling than a thousand publicist-spun news items. And as captured by New York shutterbug Nabokov, the rooms somehow spin stories of their own: How does Quentin Crisp sleep in that tangled, linty mess of a bed? Could Barbara Taylor Bradford's room have any more shades of pink? Alas, the remainder of the book isn't as engaging, comprising predictable, tastefully decorated shots of glitterati abodes. **B** —Clarissa Cruz

EXTRA LIFE: COMING OF AGE IN CYBERSPACE David S. Bennahum (Basic Books, \$23) Good news for parents anxious about the time little Junior spends surfing the Internet and playing *Carnageddon*. This slim memoir asserts that computers saved its 30-year-old author from a wasted youth of petty

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FLOWER DRUM SONG (From left) The Who's Roger Daltrey, John Entwistle, Townshend, and Moon

SHAMELESS COPYCAT
OF THE WEEK

'Venus & Mars'

No, it's not the latest collection of John Gray's psychobabbling love wisdom. Although the typeface on *V&M's* cover looks suspiciously similar to that of the best-selling advice series, it's actually an astrological tome first published in Australia. What's next—*Mars and Venus Sue for Copyright Infringement?*

crime and pot smoking. The now-ancient Atari 800 that Bennahum requested as his bar mitzvah gift was a young hacker's dream at a time when "geeking out" on computers was not for adults, girls, or guys who weren't nerds. While it does plumb a fascinating sliver of early cyberhistory, this smug account makes the rest of us grateful to have cut our teeth on a Macintosh. **B-** —Rhonda Johnson

ANGELS & ALIENS: A JOURNEY WEST Mary Morris (*Picador*, \$23) Aura healers, "young and chatty" UFO abductees, women who fly as angels through the Crystal Cathedral—such were travel writer Morris' new friends when, in 1988, she left Manhattan for Orange County, Calif., to start afresh as the 40ish single mother of a newborn daughter. In this quirky, calmly confessional memoir-cum-travelogue, Morris recalls how she distracted herself from the painful breakup with her baby's commitment-phobic father by posing as a believer in a dizzying array of SoCal-style alternative faiths. Throughout her New Age forays, Morris forgoes satire for wry suspension of disbelief, discovering common ground between her own

flight to California and her subjects' eccentric, earnest quests for a more meaningful life. **B+** —MH

Fiction

BILLY STRAIGHT Jonathan Kellerman (*Random House*, \$25.95) Though it's set on the dark side of La-La Land, where runaway teens, coke whores, and wife-beating media heroes rule, this ambitious new novel by an old pro lacks the gritty feel of Hollywood sleaze that writers like Elmore Leonard live and breathe. Told partially in the voice of Billy Straight, a too-good-to-be-true kid who witnesses the slaying of a TV star's ex-wife, the book (not part of Kellerman's famous Alex Delaware series) also presents a "Ken and Barbie" detective team who never transcend the handle, even though Kellerman strives to give them depth. In the end, the busy but thin plot can't shake the underlying saccharine tone. Billy's surname says it all. **C** —Charles Winecoff

FEAR Irini Spanidou (*Knopf*, \$21) Greek mythology is full of monsters who devour young virgins. In this fine novel set in Greece in 1959, the monster is both a serial killer and a mythic embodiment of all that awaits a girl of 13 who suddenly looks "stupendous" in a tight pink dress. The girl is Anna Karystinou, the passionately inquisitive child who blazed her way through Spanidou's marvelous first novel, *God's Snake*, with her hopefulness intact. Here her 14th year unfolds like a tender, sexy movie in brief scenes of intense clarity. Brilliant, courageous Anna—the artist as a very young woman indeed—outwits the monster who terrorizes her classmates by reducing him to merely human scale ("When he kills, it's a desperate act, a crying out for love"), and escapes his realm of fear. **A** —Suzanne Ruta

THE AGENT George V. Higgins (*Harcourt Brace*, \$24) Like the Hitchcock film *Rope*, this mystery about the murder of a ruthless pro-sports agent is told in a series of very long takes, protracted monologues by prime suspects who seem bent on criticizing the excesses of the industry instead of finding out whodunit. Higgins' casual, throwaway treatment of flammable topics, like the macho victim's closet homosexuality, gives the story an edge. Still, one yearns for more personal detail and drama; despite their clever speeches, the characters don't linger in your mind. It's less a novel than a running commentary on the sports biz. **B-** —CW

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BEST-SELLERS

DEAN'S LIST

BRING YOUR flashlight—in his latest thriller, creepo man Dean Koontz revisits the always-nocturnal *Moonlight Bay* in the sequel to last year's hit *Fear Nothing*. With a rambling plot revolving around disgruntled mutant monkeys, a hyper-intelligent cat, and a missing dog, the tale requires *some* suspension of disbelief. But loyal Koontz fans don't seem to mind: 396,000 copies are in print after two pressruns, pushing the frenetically paced tome into the top 10 in its first week of release. Let's just hope PETA doesn't find out.



FICTION

WEEKS ON LIST

- 1 **A MAN IN FULL** Tom Wolfe, *Farrar, Straus & Giroux*, \$28.95 8
- 2 **THE SIMPLE TRUTH** David Baldacci, *Warner*, \$25 6
- 3 **THE POISONWOOD BIBLE** Barbara Kingsolver, *HarperFlamingo*, \$27.50 12
- 4 **SEIZE THE NIGHT** Dean Koontz, *Bantam*, \$26.95 1
- 5 **WHEN THE WIND BLOWS** James Patterson, *Little, Brown*, \$25 9
- 6 **MEMOIRS OF A GEISHA** Arthur Golden, *Knopf*, \$25 57
- 7 **RAINBOW SIX** Tom Clancy, *Putnam*, \$27.95 21
- 8 **BAG OF BONES** Stephen King, *Scribner*, \$28 14
- 9 **BILLY STRAIGHT** Jonathan Kellerman, *Random House*, \$25.95 1
- 10 **ANGEL'S FLIGHT** Michael Connelly, *Little, Brown*, \$25 1

NONFICTION

- 1 **THE GREATEST GENERATION** Tom Brokaw, *Random House*, \$24.95 4
- 2 **TUESDAYS WITH MORRIE** Mitch Albom, *Doubleday*, \$19.95 61
- 3 **THE CENTURY** Peter Jennings and Todd Brewster, *Doubleday*, \$60 6
- 4 **THE 9 STEPS TO FINANCIAL FREEDOM** Suze Orman, *Crown*, \$23 41
- 5 **BLIND MAN'S BLUFF** Sherry Sontag and Christopher Drew 5
with Annette L. Drew, *Public Affairs*, \$25
- 6 **IF LIFE IS A GAME, THESE ARE THE RULES** 15
Cherie Carter-Scott, *Broadway*, \$15
- 7 **THE PROFESSOR AND THE MADMAN** 10
Simon Winchester, *HarperCollins*, \$20
- 8 **ONE DAY MY SOUL JUST OPENED UP** 6
Iyanla Vanzant, *S&S/Fireside*, \$13
- 9 **SOMETHING MORE** Sarah Ban Breathnach, *Warner*, \$20 11
- 10 **CONVERSATIONS WITH GOD, BOOK 3** 7
Neale Donald Walsch, *Hampton Roads*, \$22.95

MASS-MARKET PAPERBACKS

- 1 **INNER HARBOR** Nora Roberts, *Jove*, \$7.50 3
- 2 **FEAR NOTHING** Dean Koontz, *Bantam*, \$7.99 4
- 3 **DR. ATKINS' NEW DIET REVOLUTION** 101
Robert C. Atkins, M.D., *Avon*, \$6.50
- 4 **NUMBERED ACCOUNT** Christopher Reich, *Dell*, \$7.99 4
- 5 **PROTEIN POWER** 26
Michael R. Eades, M.D., and Mary Dan Eades, M.D., *Bantam*, \$6.50
- 6 **THE WINNER** David Baldacci, *WarnerVision*, \$7.99 8
- 7 **SURVIVAL OF THE FITTEST** Jonathan Kellerman, *Bantam*, \$7.50 8
- 8 **TOM CLANCY'S POWER PLAYS: RUTHLESS.COM** 11
Tom Clancy and Martin Greenberg, *Berkley*, \$7.99
- 9 **THE NOTEBOOK** Nicholas Sparks, *Warner*, \$5.99 47
- 10 **SWEET ANGER** Sandra Brown, *Warner Vision*, \$6.50 2

SOURCE: PUBLISHERS WEEKLY



Little Voices

Now that the dust of 1998's big releases has settled, check out the quiet beauty of three *almost* overlooked discs. **by David Browne**

ROCK CRITICS (THIS ONE included) love to play comparison games: Here's a band that reminds us of that one, while this singer recalls so-and-so from such-and-such a

distant past. Never is the "sounds like..." pastime handier than at the beginning of a new year. By then, the record industry has finished rolling out its pre-Christmas super-

duper-star albums and can finally unveil discs by new acts who would otherwise be buried beneath the avalanche of big-name releases. The first month of 1999 is no exception.

If, for instance, the mumbling-tumbleweeds ambience of Beck's *Mutations* struck a chord, then saunter toward the Beta Band. Given their fondness for nonchalant guitar strumming and hearty sing-alongs, it'd be easy to peg the media-shy Scottish quartet as new-generation folkies on their first album, **The Three E.P.'s** (which collects the band's trio of vinyl mini-albums). But they're more than alternative buskers. Using a thrift shop's worth of sounds, from guitars and clip-hop beats to assorted blips and bird noises, the Betas are a roots band that know the value of a groove. *The Three E.P.'s* is like an amble down a twisted country lane, with moments of whimsy ("Dogs Got a Bone") and mystery (their often muffled singing and elliptical lyrics).

Occasionally, their self-indulgent side prevails; "Monolith," 15 minutes of wanky tape loops and sound effects, nearly derails the album. Thankfully, the music quickly corrects itself, back to the Moody Blues-on-ecstasy (oops, another comparison) chant "Dr. Baker." You leave *The Three E.P.'s* bemused and refreshed—and with the feeling that, as with Beck, you can't pin the Beta Band down.

If, on the other hand, you find solace in the sad-core ruminations of the likes of Elliott Smith and Belle and Sebastian, Mojave 3 may be your cup of chamomile. On **Out of Tune**, singer and guitarist Neil Halstead hunches in front of the mic for a non-stop series of soft-voiced, lovelorn laments. "Sometimes I wish I was better company, and so do you," he sings, resigned to his fate, in "Keep It All Hid."

The band's 1996 debut, *Ask Me Tomorrow*, was too laid-

back for its own good, but *Out of Tune* pumps up the volume and the country-rock touches, and is all the better for it. Swelling organs and forlorn steel guitars invest Halstead's bitter-sweet musings and farewells—"Caught Beneath Your Heel," "To Whom Should I Write"—with sonic and emotional depth; the music collapses into its own beautifully fragile heap. And let's face it: When an ethereal Brit sings about "moonshine visions" or attempts a line like "I was drunk when I met you/I was drunk when you walked out the door," it simply doesn't sound as cornball as it would if an American country rocker tried it.

Then again, the Beta Band and Mojave 3 may strike you as too quaint if you're in search of futuristic music that pushes the envelope already opened by the Chemical Brothers, Fatboy Slim, and all those techno acts you've been hearing in TV ads. On *How to Operate With a Blown Mind*, the Lo-Fidelity Allstars answer the question: What would happen if a barking, beat-inspired Goth fronted a shambling electronica band that dabbled in everything from drum-and-bass to hectic break beats? A potential headache, for one, but also cinematic big-beat symphonies like "Kool Roc Bass" and "Vision Incision," complete with frontman Dave Randall's raves about "screaming sirens/skyscraper coffins" and other matters



The Beta Band

The Three E.P.'s
ASTRALWERKS



Mojave 3

Out of Tune
SIRE/4AD



The Lo-Fidelity Allstars

How to Operate With a Blown Mind
SKINT/COLUMBIA

cataclysmic. One of Randall's own lyrics sums up the Allstars: They're a "disco machine gun," with detours into psychedelia ("Kasparov's Revenge"), electro ("Lazer Sheep Dip Funk"), and ambient (the album's title track).

At the moment, the Lo-Fidelity Allstars feel a little shapeless; more than many debut discs, *How to Operate With a Blown Mind* lurches about in a greater number of directions than it should, making for a slippery album. But it also heralds a new wave of rock bands who aren't rock bands, who envision a future in which forms old and new meld into each other. (It's revealing that the Allstars include a DJ sampler

but not a guitarist.) They're trying to redefine what "rock" is at the end of the century, and they inadvertently prove how tricky that can be. Until they settle on their future, the chaotic rush of their first album can at least fill

an important need: When the Y2K bug kicks in next New Year's Day and mass riots and communication breakdowns ensue, we'll need something to score the mayhem, won't we? *The Three E.P.'s:* **A-** *Out of Tune:* **A-** *How to Operate With a Blown Mind:* **B**

HEAR AND NOW

This week on the music beat

■ **NO KIDDING** Guy groups like the **Backstreet Boys** are chips off the old **New Kids on the Block**. So now that the times are hunk friendly again, what ever happened to the original New Kids' promised solo careers? Five years after the last NKOTB album, two ex-Kids are belatedly reentering the pop arena.

Jordan Knight cut an album with producers **Jimmy Jam** and **Terry Lewis** for Interscope, but that company recently dropped the project; Knight visited L.A. this month to shop the record to other labels. That means the first out of the gate is **Joey McIntyre**, who's sending the title track of his soon-to-be-released Columbia album *Stay the Same* to radio this week. Tracy Austin, music director for L.A.'s influential Top 40 station KIIS, has "already gotten some curiosity calls" from New Kids fans who haven't lost faith, though obviously "he'll be new to a lot of kids out there" (no pun intended). But when did he become "Joey" again, after so many years as "Joe" (as on his website, joemcintyre.com)? "Once you get older, you gotta start calling yourself Joey to seem younger, right?" theorizes Austin. That's called keeping 'N Sync with your audience. —Chris Willman

■ **MOUTH PEACE** Personal to **LeAnn Rimes** fans, from **Smash Mouth** lead singer **Steve Harwell**: Why can't we be friends? Seems Harwell has been receiving death threats as a result of reports that he spat at Rimes and had her ejected from a Smash Mouth gig on Nov. 17. But he says that what actually

happened at the show, a private concert for the opening of the Sega Gameworks Restaurant in Orange, Calif., was criminally misreported by both print and broadcast media. "There were a lot of celebrities and athletes there, and LeAnn was sitting in the front row," Harwell says. "It was really hot, so I threw some water into the audience. She was having a great time, laughing and rocking out, so I brought her up on stage and we sang 'Walking on the Sun,' and I gave her a big hug. Then I asked a security guy to walk her off stage because I didn't want her to fall. The way [the press] mangled that was just so wrong, and such a lie." Smash Mouth subsequently sent Rimes a large spread of flowers to make up for any misunderstandings. Says Rimes of the show: "It was all in fun and it was a great evening." —Tom Sinclair

SPIT BULL Rimes and Harwell debunk the rumors



He Shoots, He Scores

In no hurry to resume his career as a full-time Fugee, Wyclef Jean is busy writing the music for Ted Demme's dramedy *Life*—and planning his own foray into filmmaking. **by Tom Sinclair**

ASK WYCLEF JEAN just when the Fugees will begin recording their long-awaited follow-up to 1996's *The Score*, and he mumbles blithe assurances that the album's eventual completion and delivery is a foregone conclusion. With a no-big-deal shrug, he expresses confidence that the Fugees' core audience won't go away; Lauryn Hill's head-spinning 10 Grammy nominations and Wyclef's single nod in the Best Rap Solo Performance category (for "Gone Till November") should keep the group in the public consciousness for a while yet. Besides, right now he's got his mind on other things—like shaking up the staid community of highbrow composers.

"I want those old guys to listen to what I'm doing and say, 'Yo, this kid is insane—but in a hip way,'" says Jean, 28, referring to a different sort of score, namely, the music he's writing for director Ted Demme's (*The Ref*, *Beautiful Girls*) upcoming Eddie Murphy/Martin Lawrence vehicle, *Life*, due in April. The film traces two prison inmates serving life sentences, and its story runs from 1932 to the present; Jean has been charged with writing a score that reflects the musical flavors of each era. (R. Kelly is helping assemble the more mainstream, R&B-driven soundtrack album of songs "inspired" by the film.)

"Our mission with the score," says Demme, "was to match the music with the decade. I asked 'Clef to take me back to those time periods and make me feel that music, but subtly, so we don't lose the kids of today. The joke has always been,



'CLEF TONES The film-struck Fugee contemplates *Life*

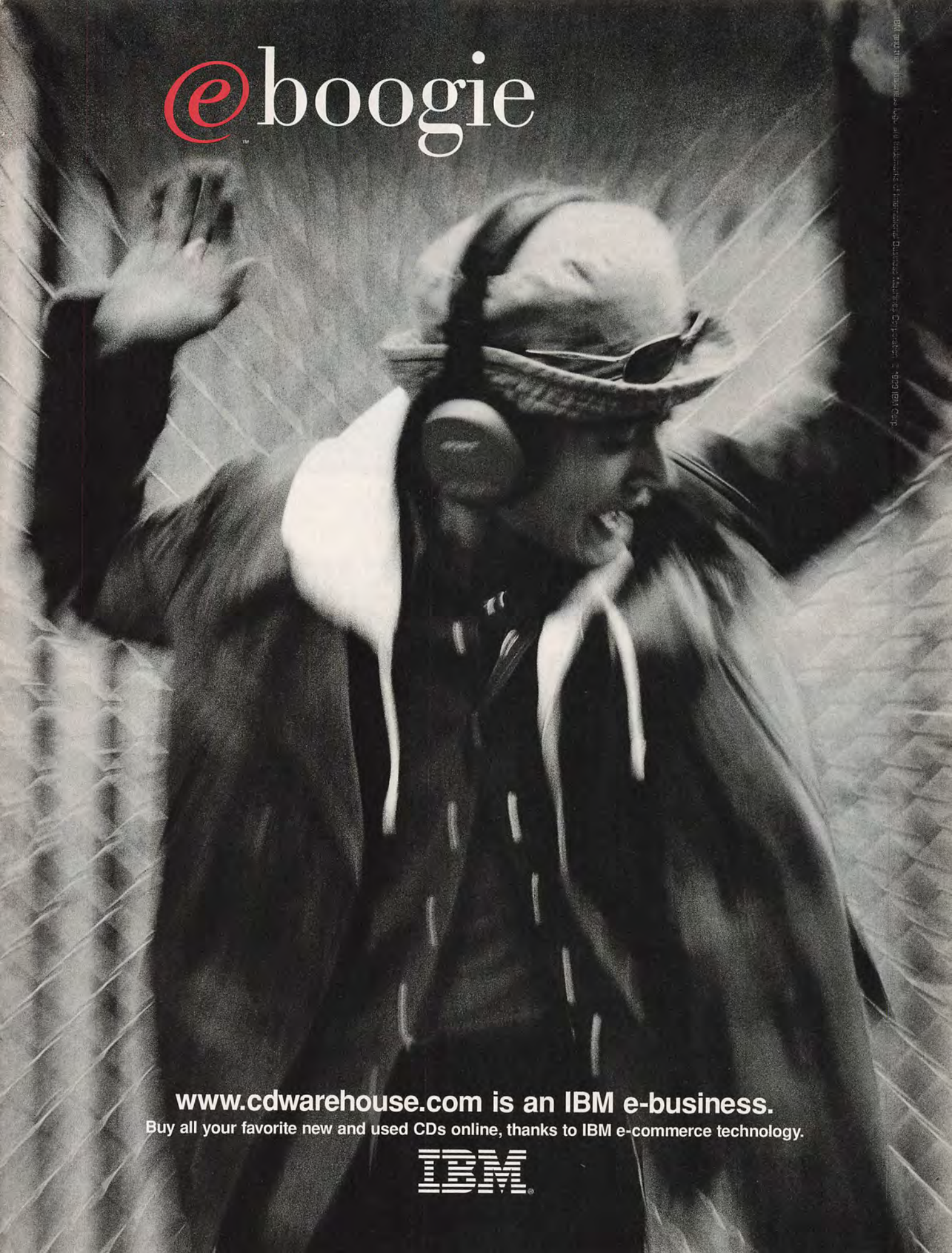
there will be no rapping in this movie."

Jean, who was first approached about the project by the film's music supervisor, Demme's wife, Amanda, says he'd been asked to score other movies—"bubblegum stuff"—but was drawn to the unique challenge presented by *Life*. "This

is the next level for me," he enthuses, seated on a stool in New York's Hit Factory, where he's putting the finishing touches on a track that contains a hefty helping of Harold Melvin and the Blue Notes' "Wake Up Everybody." That musical interpolation notwithstanding, he says the bulk of the score will consist of original instrumentals, with a bare minimum of samples. "Everything has strings, big strings," he says. "I was working with an orchestra the other day, and I was tripping out because here I am, walking into the room in my thug outfit, and they're in tuxedos and stuff."

Working with Demme has strengthened Jean's resolve to make a movie of his own—but it won't be the Fugees' long-brewing remake of *The Harder They Come* (currently on indefinite hold). "I can't tell you too much about it," says Jean. "But it'll be a movie called *Passport*, about two immigrant kids from Haiti; one's a musician, the other's a gangster. I don't know who's gonna direct it yet, but I'm producing it, acting in it, and doing the whole score. There's gonna be a lot of music in it, and a lot of surprises." Such as? "Well," says Jean, with a bashful grin, "I'm gonna try and get Pavarotti to do some s--- with me."

And while we're on the subject of unlikely pairings, the Fugee also plans to team with reclusive Nine Inch Nails mastermind Trent Reznor for a remake of Pink Floyd's "Another Brick in the Wall"; at this point, it's unclear if the track will end up on the next NIN album, a future Jean project, or elsewhere. Hmmm: Jean, Pavarotti, and Reznor. Sounds like the supergroup of the decade to us. ■

A black and white photograph of a man in a trench coat and hat, dancing in the rain. He is wearing a hat with sunglasses perched on it and has a joyful expression. His arms are raised, and his body is in motion. The background is a blurred city street scene with rain falling around him.

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The Week

Singles

GINUWINE "What's So Different"

(550) Before Timbaland ruled radio as the beat master for Missy Elliott and Aaliyah, he debuted his production skills on Ginuwine's 1996 hit "Pony." On his return home, he eclipses Ginuwine's tired wronged-man tale and makes his own sound the star here. The flamenco guitar pirouettes and stealthy bass line—sounding as if they came from a sci-fi funkopolis time machine—would make the perfect score to a ghetto *BladeRunner*. **B+** —Matt Diehl

Pop/Rock

ANI DIFRANCO Up Up Up Up Up Up

(Righteous Babe) Somehow, the idea of DiFranco (smart young feminist who writes, performs, and produces her own funk-inflected folk and runs her own label) is more interesting than the reality. She isn't a very inspired melodist—despite all the flashy effects, her 12th album's 11 songs remain stubbornly earthbound (exception: the moving

"Everest"). A first-rate pamphleteer, DiFranco is not yet a first-rate artist. **B-** —Tony Scherman

SILKK THE SHOCKER Made Man

(No Limit) The gangsta-playa tropes come fast and furious on the third album from Master P's star acolyte and brother, and the ready-made grooves can get monotonous (No Limit's production posse isn't called "Beats by the Pound" for nothing). Still, Silkk charges with a manic immediacy; and his experiments—like a South-meets-East Coast collaboration with Jay-Z and a call-and-response old-school duet with Mia X—show he's not limited to the No Limit sound. **B** —MD

ERIC ANDERSEN Memory of the Future

(Appleseed) Once a wide-eyed folk-music naïf, Andersen is a grizzled bohemian now, increasingly drawn to drunken epiphanies, one-night stands, and cheap European cafés (he lives in Norway). *Memory* is more adventurous than its predecessor; 1989's widely praised *Ghosts Upon the Road*. The best song,



UP'S DOWNSIDE Ani's 12th lacks hooks, but DiFrancophiles won't mind

the title cut, breaks new stylistic ground: Half Sade, half William Burroughs, it's jazzy, sleek, and menacing. **B** —Tony Scherman

DAVE MATTHEWS, TIM REYNOLDS Live at Luther College

(Bama/Rags/RCA) For a guy who's released only three

major-label studio albums, Matthews has done an impressive job of recycling old material into new product. His second live CD in a little over a year, this time without the band, is an acoustic affair that pairs the Everyman folk-rocker with DMB guest guitarist Reyn-

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and many others

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Representation by David Passick Entertainment

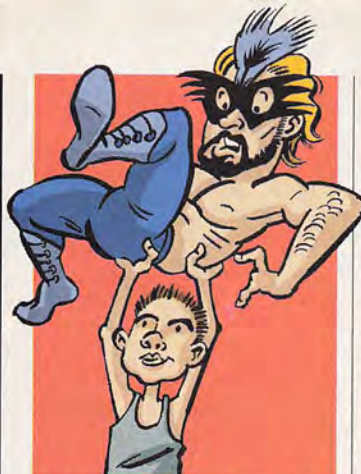


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ODD COUPLE OF THE WEEK

Jonny Lang and Jesse "the Body" Ventura

The blues lightweight will perform at the new Minnesota governor's Jan. 16 inaugural gala. Call it "the body" and soul.

olds. It's all very pleasant, but unless Dave's your fave rave, it's best to wait for his next album of new material. **B** —Marc Weingarten

THE THIRD EYE FOUNDATION *You Guys Kill Me* (Merge) TEF is Matt Elliot, a DJ-sample shuffler from Bristol, England, home to fellow DAT farmers Portishead and Massive Attack. But where his neighbors cobble stalking beats and paranoid ambience into pop songs, Elliot makes them ends unto themselves, and the result is a dense weave of scissored rhythms and slithering tape loops that reads like a soundtrack to some great lost surrealist film. Who knew repetition could be so endlessly surprising? **A-** —Will Hermes

Soundtracks

VARIOUS ARTISTS *The 60's* (Mercury) Think of these '60s standards from the NBC miniseries as *Big Chill: The Unused Tracks*. Ranging from the Angels ("My Boyfriend's Back") and Bob Dylan ("Chimes of Freedom," newly recorded by Dylan with Joan Osborne) to hippie anthems by Cream, the Byrds, and Traffic, *The 60's* effectively conjures up an era when the Lovin' Spoonful could unironically cajole you to "believe in the magic of rock & roll." **B+** —Beth Johnson

Reissues

LONE JUSTICE *This World Is Not My Home* (Geffen) The Maria McKee-fronted Lone Justice were, for a

brief, seminal period, one of the great L.A. bands—though it wasn't easy to tell from their two mid-'80s albums, by which time their invigorating cowpunk had been fatally compromised. But while it once looked like only fans with bootlegs of their original demos would remember what the fuss was about, the label that helped spoil the band has come to the belated rescue with a collection resurrecting a healthy portion of that unreleased spunk, including their early gospel-'n'-Haggard standards. At last, Justice is really served. **A** —Chris Willman

VARIOUS ARTISTS *Postpunk Chronicles: Scared to Dance/Left of the Dial/Going Underground* (Rhino) The first three volumes of an ongoing series that mercifully understands the difference between post-punk and new wave, assembled with a college-radio geek's loving snobbery. If you wasted the '80s haunting indie-record shops, flashbacks by Pigbag, Killing Joke, Joy Division, and the Chills (along with pre-legends R.E.M., the Smiths, and others) will make you feel vindicated. If the unknowns are news to you, you'll wonder why. *Scared: B+* *Left: A-* *Underground: A-* —WH

THE DICTATORS *Live: New York New York (ROIR) Bloodbrothers (DFFD)* Adding three tracks to a 1981 cassette-only release, NYNY shows why these Bronx-bred cutups are regarded as legends by old-school punk cognoscenti: They had chops, smarts, tunes, humor, attitude—and, in Handsome Dick Manitoba, an irrepressibly obnoxious frontman. *Bloodbrothers*, the 'tators' long-out-of-print third album, sounds as raucously terrific now as it did 20 years back. (Keep your ears peeled for a guest appearance by Bruce Springsteen on "Faster and Louder.") *NYNY: A-* *Bloodbrothers: A* —Tom Sinclair

Jazz

JIMMY SCOTT *Holding Back the Years* (Artists Only!) With a vocal persona flickering between latter-day Billie Holiday and Nat King Cole, this jazz androgyne can transform any tune into an emotional topography. Forsaking his usual standards for rock-era pop by Elvis Costello, John Lennon, Prince, and others, Scott occasionally tips into melodrama while the producers nod. But when the magic happens, that voice ushers you into a secret sitting room of the heart, and you won't think of saying no. **B** —WH

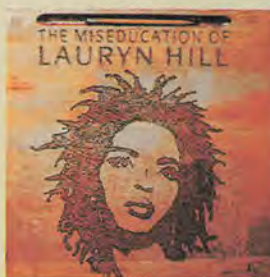
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THE CHARTS

CLASS ACTION

WHO SAYS THE Grammys don't count? Certainly not the nation's retailers.

In the last days of '98, *The Miseducation of Lauryn Hill* was suspended at No. 22. Now, three weeks later, it rebounds to the chart's runner-up position with 111,000 copies sold. Credit Hill's well-publicized 10 Grammy nominations, and Hill's distinction as the only consensus choice among critics' year-end top 10 lists. Another rebounder is 2Pac's *Greatest Hits*, which was out of the top 10 by Christmas but now moves up to No. 3, its peak position to date. Amid all this hip-hop company, the Offspring continue to be pretty commercially fly for some white guys, with their No. 4 *Americana*.



POP ALBUMS

	LAST WEEK		WEEKS ON CHART
1	1	DMX <i>Flesh of my Flesh, Blood of my Blood</i> , Def Jam/Mercury...	3
2	10	LAURYN HILL <i>The Miseducation of Lauryn Hill</i> , Ruffhouse/Columbia	20
3	6	2PAC <i>Greatest Hits</i> , Amaru/Death Row/Interscope	7
4	2	THE OFFSPRING <i>Americana</i> , Columbia	8
5	3	JAY-Z <i>Vol.2...Hard Knock Life</i> , Def Jam/Mercury	15
6	5	'N SYNC <i>'N Sync</i> , RCA	42
7	8	JEWEL <i>Spirit</i> , Atlantic	8
8	4	MARIAH CAREY <i>#1's</i> , Columbia	8
9	7	GARTH BROOKS <i>Double Live</i> , Capitol	8
10	15	VARIOUS ARTISTS <i>Now</i> , Virgin	11

COUNTRY ALBUMS

1	1	GARTH BROOKS <i>Double Live</i> , Capitol	8
2	3	DIXIE CHICKS <i>Wide Open Spaces</i> , Monument/Sony	50
3	2	SHANIA TWAIN <i>Come On Over</i> , Mercury	62
4	5	SOUNDTRACK <i>Hope Floats</i> , Capitol Nashville	34
5	4	FAITH HILL <i>Faith</i> , Warner Bros.	38
6	6	SOUNDTRACK <i>Touched by an Angel</i> , 550 Music	9
7	7	ALABAMA <i>For the Record: 41 No. 1 Hits</i> , RCA	20
8	9	TIM MCGRAW <i>Everywhere</i> , Curb	84
9	8	SOUNDTRACK <i>The Prince of Egypt</i> —Nashville, DreamWorks	8
10	11	JO DEE MESSINA <i>I'm Alright</i> , Curb	43

JAZZ ALBUMS

1	1	DIANA KRALL <i>Love Scenes</i> , Impulse!/GRP	72
2	2	HERBIE HANCOCK <i>Gershwin's World</i> , Verve	12
3	3	VARIOUS ARTISTS <i>Jazz for the Quiet Times</i> , 32 Jazz	19
4	5	VARIOUS ARTISTS <i>Jazz for a Rainy Afternoon</i> , 32 Jazz	30
5	4	VARIOUS ARTISTS <i>Jazz for the Open Road</i> , 32 Jazz	10
6	6	SOUNDTRACK <i>Midnight in the Garden of Good and Evil</i> , Malpaso/Warner Bros.	61
7	7	VARIOUS ARTISTS <i>Fabulous Swing Collection</i> , RCA Victor	40
8	10	GARY BURTON <i>Like Minds</i> , Concord	10
9	9	HARRY CONNICK JR. <i>To See You</i> , Columbia	61
10	17	VARIOUS ARTISTS <i>Priceless Jazz Sampler</i> , GRP	79

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guatemala

flea markets

running

ohio

off-off broadway

ceramics

toothbrush

france

ranch dressing

sarcasm

samba dancing

kung fu movies

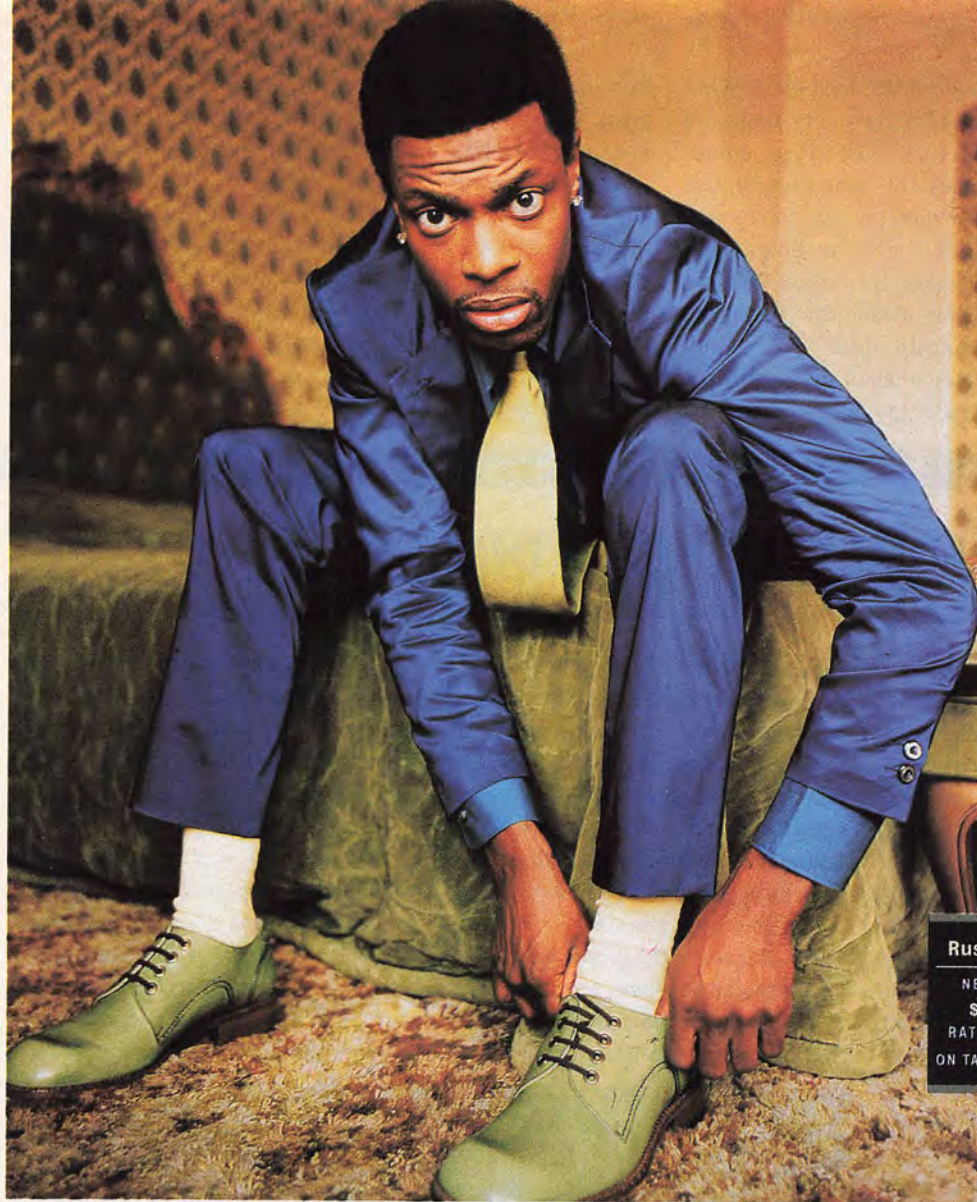
horses

cuddling

hockey

appropriately complex





Rush Hour

NEW LINE

\$106.99

RATED PG-13
ON TAPE JAN. 26

Lethal Weapon- and *48 HRS.*-influenced odd-couple cop-buddy caper, part synthetic Hong Kong chop and kick—may instead herald the start of a beautiful friendship and a rewarding Hollywood franchise between Tucker and veteran martial-arts showman Jackie Chan. Tucker plays a cocky Los Angeles Police Department goof-up (insert your own LAPD joke here) shunted off to a booby-prize job distracting visiting Hong Kong cop Chan from his L.A. assignment to track down the kidnapped daughter of a Chinese diplomat (the FBI wants to handle the case alone). And his parody swagger, his caffeinated cockiness, is perfectly, wittily challenged by a truly great (and invitingly funny) martial artist—who can barely

speak English! Chan's cultural references couldn't be farther from Tucker's jive—and both benefit: Who else could get away

with greeting a massive black barkeep in a gambling joint (taking American conversational cues from his street-wise host) with “Whassup, my nigga?”

Anyhow, no further proof is needed of the inspired pairing in *Rush Hour* than a rewind of 1997's failed chemistry experiment called **Money Talks** (New Line, R, \$14.98). Same workaday director (Brett Ratner), same yakety Tucker. But with huffing-and-puffing Charlie Sheen as a foil (Sheen's an ambitious TV reporter, Tucker's a small-potatoes scam artist inadvertently privy to the scoop that can help the reporter break a big smug-

Speed Freak

With *Rush Hour*, Chris Tucker got a vehicle built for his motormouth. Not that earlier riffs weren't spectacular pileups. by Lisa Schwarzbaum

UNFILTERED CHRIS TUCKER is dangerous for patients with high blood pressure. The fast-talking, slang-spewing young comic with the voice pitched somewhere between that of Butterfly McQueen and Mr. Bill does not brake for children, animals, or fussbudgets who don't fully appreciate his exaggerated hood-speak or his killer impersonations

of stereotypical hustlers, dealers, drag queens, and other identifiable urban fauna. Whether these caricatures are a top-quality use of his talents is, in the long run, up for debate; what's clear is that Tucker, at the larval age of 26, is famous for his motormouth. Moviegoers got their first jolt of it five years ago in *House Party 3*, in a small appearance

as a party promoter that carried far more voltage than his few minutes on screen might suggest. But with the guy's juice cranked so high, proper movie-project wiring is crucial to prevent audience circuit overload.

Which is what's so great about **Rush Hour**: What might have been just a copycat action-comedy hybrid—part

NEVER TUCKERED OUT There's been no rest for this rising star

gling-and-murder story), this grating, styleless mess displays Tucker at his most exhausting. He's not helped, either, by Sheen at his most unnecessarily aggrandized—and, for good measure, Paul Sorvino at his most ethnically pigeonholed.

Of course, it's not entirely Sheen's fault that the two

performers don't click. What with Tucker's very projectile performance style, sometimes the best thing a cast and director can do is stand back while he burns and sparks. In *Jackie Brown*, director Quentin Tarantino smartly gave the young actor a small, powerful role as a drug punk—then moved

him out of the picture for good. In the outré sci-fi adventure **The Fifth Element** (1997, Columbia TriStar, PG-13, \$19.98), cowriter-director Luc Besson had the vision to recognize the outrageous drag queen talk-show hostess trapped in the comedian's slim, wiry body, and let him loose as

Ruby Rhod, a kind of interstellar descendant of Ru-Paul, glammed up in a Gaul-tier gown and big yellow wig; that Tucker and star Bruce Willis appear to be acting on different planets hardly matters because the whole production appears to take place in another galaxy, that of an overheated Frenchman

CATCHING UP WITH VINCENT GALLO

WHERE THE 'BUFFALO' GUY ROAMS

AN AFTERNOON phone call finds Vincent Gallo—the rapturous, hilarious, and notoriously acerbic actor-writer-director-composer behind the art-house hit *Buffalo '66* (see review on page 107)—four-wheel driving through Florida. Disenchanted with New York City (“The Manhattan Mall,” he calls it), the 36-year-old Gallo is zigzagging toward his second home in congenial L.A., where he’s moving the bulk of an esoteric collection of 5,700 videotapes. And he’s eager to talk.

“Very ordinary, corny movies are ones that I seem to like the most,” Gallo says. “My greatest collecting moment was a Robby Benson [TV movie] called *The Death of Richie*. Robby Benson was one of my favorite actors growing up and probably my biggest influence. Ben Gazzara was in the movie, which is how Ben wound up being in *Buffalo '66*. I watch it about once a month.

“There are about 160 movies that I watch over and over. I watch films with Warren Beatty the most. He’s an underrated genius—I’ll tell you the three best: *The Only Game in Town*, *Mickey One*, and *Lilith*. I could watch those three films every day.”

Gallo goes on about *The Gambler* and Al Pacino in *The Panic in Needle Park* and Lucio Fulci’s splatter classic *Don’t Torture a Duckling* and paying \$1,000 for Paolo Cavara’s *The Ravine* and... “Every time I go to [guitarist]

Johnny Ramone’s house,” he says, “I have to sit through one of his cult films. He only collects horror and gore, and to get a free meal, I have to sit through one. And eventually I want a copy of it. Even if it sucks, I have to have it. My collection has ballooned since I’ve been eating at Johnny’s place.

“Do you know who Deborah Winters is, the actress in *The People Next Door*? I collected all her films, too, and I want to put her in my next film, but I can’t find her. She’s not listed anywhere. I

heard that [*Scream* star] Skeet Ulrich was dating her daughter, but I can’t bring myself to have to talk to him. So if anybody knows where Deborah Winters is, I’d like to meet her to be in my next film. She’s very, very—pretty.”

And what’s that next movie about? “The last seven days of a long relationship.”

Neat. So what does Gallo think of laserdisc and DVD? “I don’t own either of those formats,” he says, “but I’m certainly not against them. I mean, videotapes suck.” —Troy Patterson

HAVE TAPE, WILL TRAVEL Videophile Gallo loves Warren Beatty’s flicks...and Robby Benson’s





FINEST HOURS
Getting Chan's point in *Rush* (1); preening in *Element* (2); chewing up the scenery with Ice Cube in *Friday* (3)

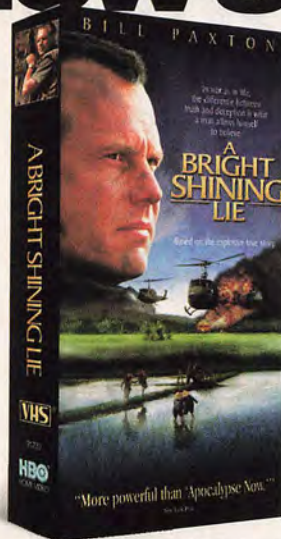


channeling American science fiction.

As for the Hughes Brothers' ambitious **Dead Presidents** (*Hollywood, R*, \$14.99), about one black man's descent from 1960s political awakening to Vietnam horror to economic desperation and the violence it can unleash, the 1995 movie is defeated by unwieldiness. But Tucker, in his most serious role, stakes out a chilling corner for himself as a miserable junkie.

The sweetest, funniest, most essential Chris Tucker performance, though, for my talking money, my dead presidents, is his first big starring role, in F. Gary Gray's **Friday** (*New Line, R*, \$19.98)—the 1995 sleeper comedy, shaggy like a fox, in which Ice Cube reveals his melting side, and Tucker, playing Cube's pal, snaps and rolls along with him. As a couple of South Central L.A. nabe fellows with no jobs and nowhere to be, messing around to pass the time, the two are so relaxed and happy, the air so funky with the scent of hot young talent (hey, it's wonderful Regina King as Ice Cube's sister, sleeping propped up so her 'do doesn't get smooshed), you can't inhale it enough. *Rush*: **B+** *Money*: **D+** *Fifth*: **C+** *Dead*: **B-** *Friday*: **A-**

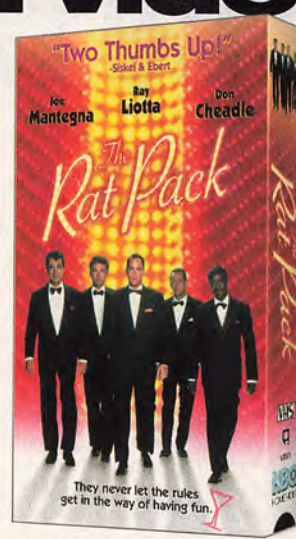
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New York Daily News

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The Week

Movies

RETURN TO PARADISE Vince Vaughn, Anne Heche, Joaquin Phoenix (*PolyGram, R, \$106.99 on tape, Jan. 19*) Two men (Vaughn and David Conrad) face a ferocious dilemma: share a three-year drug sentence in Malaysia with a traveling companion (Phoenix) or remain in America, in which case their friend will hang. The hellish choice translates into psychological suspense that rarely lets up. In a pre-*Psycho* pairing, Vaughn reveals new dimensions as a finagler who must finally face consequences, while Heche bristles as the lawyer who negotiates the draconian deal. **A-** —David Everett

BUFFALO '66 Vincent Gallo, Christina Ricci (*Universal, R, \$98.99 on tape, Jan. 19*) Even the trailer for Gallo's directorial debut—a series of stills set to Yes' jittery "Heart of the Sunrise"—was more inventive than most of last year's films, and the movie fulfilled its promise. It's a crackpot male fantasy—lonely loser redeemed by a woman's unconditional adoration—made vivid via endless flights of fancy. Characters perform in spotlights in mid-scene; a death is visualized as a series of gory tableaux. It's all somehow both familiar and dazzling, just as Ricci's kidnapped tap student, forced to pose as the protagonist's wife for his horrifically indifferent parents, is somehow

both nondescript and heartbreaking. Narcissism has rarely been so compelling. **A** —Mike D'Angelo

LOVE AND DEATH ON LONG ISLAND

John Hurt, Jason Priestley (*Universal, PG-13, \$98.99 on tape, Jan. 19*) Hurt is a study in civilized obsession as Giles De'Ath, a reclusive British author who catches sight of a teen-screen heartthrob (Priestley) and falls in love from afar. Brought to life by his fixation, this fossil stumbles into the 20th century, bemusedly encountering VCRs, T&A movies, and other pop essentials. It's all a prelude to an exquisitely comic fish-out-of-water sojourn in deepest Long Island, where Giles pursues his unwitting object of desire. Projecting a delicate fervor both funny and sad, Hurt reveals the longing behind De'Ath's elegant facade and turns it into something bittersweetly liberating. It's one of last year's unsung great performances. **A-** —Michael Sauter



NOT PSYCHO—LOGICAL Heche attempts to guilt Vaughn into doing time

MAGNIFICENT BUTCHER Sammo Hung

(*Tai Seng, not rated, \$59.95 on tape, Jan. 12*) Now that *Martial Law* has made Hung a Stateside name, it opens up the fan base for his Hong Kong flicks—though only hardcore chopsocky connoisseurs could love this 20-year-old relic about feuding kung fu academies, what with its bleary picture and cartoonishly bad dubbing. Yet even here Hung shows us his stuff: an agility amazing for one of such ample girth and a comic persona that converts even his deadliest duels into slapstick ballet. **C+** —MS

DANCE WITH ME Vanessa Williams, Chayanne, Kris Kristofferson

(*Columbia TriStar, PG, \$104.99 on tape, \$29.99 on DVD, Jan. 12*) Not strictly *Strictly Ballroom* but pretty close, this terpsichorean trifle about a professional dancer and her



WINNER OF THE WEEK

Chris Elliott

On Jan. 26, Rhino releases four episodes of the 1990–92 cult sitcom *Get a Life*, which starred the ex-*Late Night* absurdist as a middle-aged paperboy.

unlikely partner is so predictable you can practically write the script yourself. A handsome Cubano (Puerto Rican heartthrob Chayanne) comes to Texas to meet the American father he's never known (Kristofferson) and falls for a dance teacher (Williams). She's by-the-numbers; he moves with the music. Will they end up together after the championships in Las Vegas? Duh. Fortunately for director Randa Haines, the sight of these two cavorting to effervescent tropical tunes is still worth the rental. **B-** —Caren Weiner Campbell

SLUMS OF BEVERLY HILLS Natasha Lyonne, Alan Arkin, Marisa Tomei

(*Fox, R, \$103.99 on tape, \$34.98 on DVD, Jan. 19*) Coming-of-age films are a dime a dozen, but most center on men. Tamara Jenkins' tale of a girl (Lyonne) grappling with her family's nomadic lifestyle and her



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own developing bosom is the refreshing exception, exploring such potentially crass material as an encounter with a vibrator without becoming condescending or exploitative. And here's more priceless deadpan by Kevin Corrigan; asked by Lyonne's Vivian if he's staring at her breasts, he invests "no" with half a dozen meanings, most which are closer to "yes." **B** —MD'A

π Sean Gullette, Mark Margolis (*Ar-tisan*, R, \$106.99 on tape, \$24.98 on DVD, Jan. 12) Darren Aronofsky scored best director at Sundance last year with this brainy thriller, which stars Gullette as Max Cohen, a twitchy math whiz obsessing over the titular number. Both a messianic sect and a Wall Street firm figure that Max is onto a big mystical whatsit, which leads to a chase crammed with *Eraserhead* homages and derivative paranoiac freak-outs. But whenever Aronofsky makes something new from his febrile soundtrack and stark black-and-white images, he strikes a claustrophobic mood potent enough to induce panic. **B-** —TP

Documentary

A GREAT DAY IN HARLEM (BWE, not rated, \$19.95 on tape, Jan. 26) Duke Ellington made the trick an art: Take a riff from one work, embellish it a bit, and you've got a whole new piece. Jazz documentarian

Jean Bach has taken a piece of business that didn't fit in her Oscar-nominated 1995 film *A Great Day in Harlem*—the late bebop innovator Dizzy Gillespie telling the tale of his being fired from Cab Calloway's orchestra—and expanded it with interviews of other players in the drama in her 1997 short film, *The Spitball Story*. The yarn, which redefines the term "cutting contest," makes its debut (after showings at a few festivals) on a new cassette edition of *Great Day*, and it's a coda as witty as one of Dizzy's own. **A-** —David Hajdu

Also Released

Three choice titles come to DVD: The 15th anniversary edition of baby-boomer totem **THE BIG CHILL** (Columbia TriStar, R, \$24.98, due Jan. 26) contains 56 minutes of making-of hoo-ha and 9 minutes of deleted scenes.... Screenwriter Scott Frank and director Steven Soderbergh drolly dish on the commentary track of **OUT OF SIGHT** **COLLECTOR'S EDITION** (Universal, R, \$34.98).... The overloaded **GOOD WILL HUNTING** **COLLECTOR'S EDITION** (Miramax, R, \$39.99) includes 11 deleted scenes, remarks by Matt Damon, Ben Affleck, and Gus Van Sant, and Elliott Smith's "Miss Misery" video. —TP

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SLEEPER PATROL

HARTLEY MAKES 'FOOL' GOLD

AS IMAGINED by writer-director Hal Hartley, the New York borough of Queens is a zone as stylized as Whit Stillman's Manhattan or David Mamet's Guyville. As deployed in **HENRY FOOL** (Columbia TriStar, R, \$98.99 on tape, Jan. 12), that style sustains an affecting (if affected) poise between philosophical



OH, HENRY! Posey with Ryan

fable and gross-out comedy. Thomas Jay Ryan makes his screen debut as swaggering, shuddering Henry Fool, a highbrow ex-con boarding with the Grim family. Henry puts the make on sister Fay (Parker Posey, luminously bratty even when proposed to from a toilet seat) while mentoring her sad-sack brother Simon (reedy James Urbaniak) as he writes an outrageous epic poem about societal rot. The film may not carry the cataclysmic force of Simon's verse, but the dexterity with which Hartley muses on the entropy of values moral, aesthetic, and political marks it as his own magnum opus. **A-** —TP

THE CHARTS



PUP-UP VIDEO Good's Jack Nicholson and canine pal lead 1998's rental pack

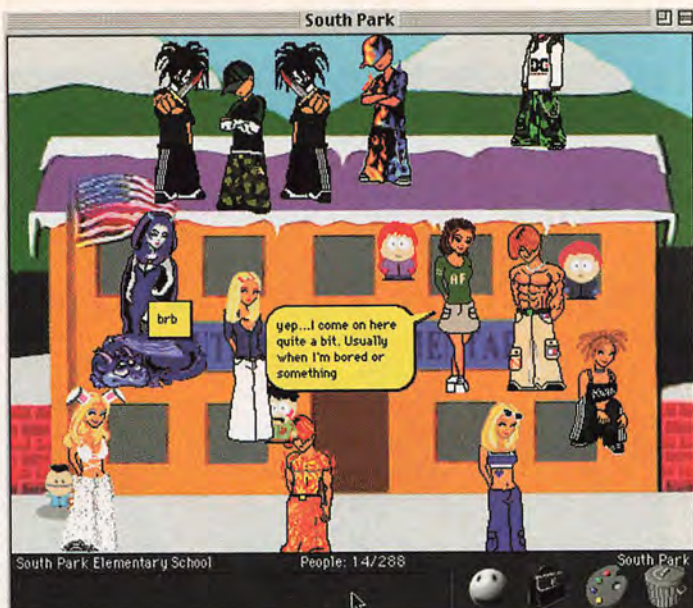
TOP DOGS

ON THE COUCH as at the multiplex, 1998 was a record-setting year in the movie business. Americans forked over \$8.1 billion to rent an unprecedented 3 billion videotapes, up 9.5% from the year before. Columbia TriStar distributed the year's top two rental tapes—*As Good as It Gets* and *Air Force One*—but the year's overall winner was Walt Disney, whose names—including Touchstone, Hollywood, and Miramax—are legion and whose revenues accounted for nearly 20% of the industry's. Saleswise, Disney titles fill the second through seventh places on the year's top 10 list; first place went to a film called *Titanic*, which, having moved 25 million copies, is on track to surpass *The Lion King* as the best-selling video ever. And on DVD, *Tomorrow Never Dies* was No. 1 with a bullet from 007.

1998'S TOP 20 RENTALS

		WEEKS IN RELEASE	TOTAL TURNS*	GROSS REVENUE*
1	AS GOOD AS IT GETS Columbia TriStar	32	23.44	\$64.23
2	AIR FORCE ONE Columbia TriStar	46	22.43	\$61.34
3	CONSPIRACY THEORY Warner	52	20.67	\$56.72
4	U.S. MARSHALS Warner	23	18.71	\$52.02
5	GOOD WILL HUNTING Miramax	27	18.42	\$51.73
6	THE DEVIL'S ADVOCATE Warner	45	18.42	\$50.99
7	KISS THE GIRLS Paramount	37	17.83	\$49.19
8	THE WEDDING SINGER New Line	21	17.05	\$48.10
9	I KNOW WHAT YOU DID LAST SUMMER Columbia TriStar	40	17.61	\$48.03
10	THE GAME PolyGram	52	17.62	\$47.87
11	G.I. JANE Hollywood	47	17.11	\$46.72
12	THE JACKAL Universal	35	16.58	\$45.56
13	ARMAGEDDON Touchstone	7	16.20	\$45.29
14	CITY OF ANGELS Warner	15	14.42	\$40.79
15	L.A. CONFIDENTIAL Warner	36	14.50	\$40.31
16	CON AIR Touchstone	52	14.49	\$40.08
17	HOPE FLOATS Fox	10	13.78	\$38.42
18	THE EDGE Fox	44	13.92	\$38.05
19	FOR RICHER OR POORER Universal	34	13.85	\$37.98
20	MY BEST FRIEND'S WEDDING Columbia TriStar	52	13.70	\$36.99

SOURCE: VSDA VIDIOTRAC FOR JAN. 1, 1998 THROUGH DEC. 27, 1998
*TOTAL TURNS AND GROSS REVENUE FIGURES IN MILLIONS



Chatter Boxes

The virtual worlds of the Palace are back from the digital dead. **by Mark Glaser**

I'M SITTING ON A SUNNY beach with waves lapping at the shore, but the vivacious-looking lifeguard is getting ticked off. She doesn't like it when I say her skinny arms

couldn't save a drowning flea, so she zaps me with lightning. Then the daydream melts away, because I'm not really on a beach. In truth, I've just been ostracized from a "pal-

ace," an online visual chat room where a buxom blond could really be a 58-year-old balding car mechanic from Dayton, Ohio.

Virtual worlds peopled with nattering avatars? How mid-'90s. But if the technology behind the Palace is old by Net standards, palaces themselves—those graphically dazzling online abodes that anyone can create and open to the public—have been enjoying a comeback ever since new owner Electric Communities (EC) decided to let folks join for free last summer. Among the popular gathering spots are palaces with media tie-ins (Comedy Central's *South Park*, the Sci-Fi Channel), homespun meet-and-greets (Peasant's Paradise), official band fan worlds (Korn Korner), and foreign outposts (Chatteria! The Swiss Palace Server). By starting at the Palace hub (www.thepalace.com), you can download the software, browse the Palace directory, and click onto

sites where you can dress your online self as, say, a buff supermodel or a skate punk.

EC estimates there are 350,000 Palace-goers, with 50,000 new members signing on each month. The new giveaway strategy (EC hopes profits will partly come from ads in a separate window) is helping the Palace become one of the few online future worlds that hasn't become the past. Time Warner Interactive helped launch the Palace in 1995 but spun it off a year later as an independent company that struggled before

TALK SOUP Avatars face off at the popular *South Park* and Flirt palaces

EC stepped in. At that time, you could also wander through the 3-D environments of Worlds Inc. or chat via your computer's microphone on OnLive. Both are now scaled back considerably (EC also bought OnLive), but the 2-D worlds of the Palace and the Fujitsu pay service WorldsAway (www.worldsaway.com) survived. EC co-founder Randy Farmer, a pioneer at LucasFilm's Habitat in the mid-'80s, says many visual-chat companies died because they focused on selling software rather than creating communities. "You have to make it very simple," Farmer says. "We wanted a tool so all you had to do is take some pictures, lay out the floor plan, and voilà! you have your own palace with your own rules."

Judging by the eclectic Worldwide Directory of Palaces (yp.thepalace.com), there are no rules to what rules you can enact. Flirt.com supposedly screens out those under 16, but my visit to its beach (see above) included moderators scolding youngsters for stopping by. Peasant's Paradise, meanwhile, provides French and English lessons for cross-cultural flirting, as well as "Hussy Class 202," in which women learn to woo men. BUZZ 105.9, a modern-rock radio station in Philipsburg, Pa., lets you chat with the DJ while listening to the music. I even scored an on-air mention during request hour—but it helped that I was "disguised" as a scantily clad avatar named Fiora. In the Palace, even more than in real life, you are what you wear. ■

>> Hotlink to The Web Guide at www.ew.com <<

Script Keepers

FRANCIS FORD COPPOLA wants to make aspiring screenwriters an offer they can't refuse. The *Godfather* director's production company, American Zoetrope, has set up Zoetrope Screenplays (*screenplay.lather.com*), a site that lets writers upload their original scripts for evaluation by other would-be screenwriters. After signing up, each writer must read and critique four screenplays before posting his or her own work. Zoetrope staffers read and con-



COPPOLA

sider the most highly praised works for a possible option. "We hope to discover talent," says Coppola, who reads some of the posts. "If we're able to get a screenplay that's attractive and we could put it together with actors and a director, that would be a major victory." Coppola also plans to create sites for aspiring composers and graphic artists, so that "all phases of creative work can be accepted from the public at large." Not a bad idea: They probably can't do any worse than *Jack*. —Matt Haber

GAMERS WANT THEIR OWN GRAMMY

Winning Scores

WHAT GAMES HAVE you been listening to lately? That's what was recently asked of the National Academy of Recording Arts and Sciences by a group of computer-game musicians and producers seeking a Grammy category of their own. With computer-beep scores long gone, today's state of the art in the \$5 billion-plus gaming industry is represented by such soundtracks as Chance Thomas' orchestral arrangements on *Quest for Glory V: Dragon Fire* and Peter McConnell's mariachi and big-band stylings for *Grim Fandango*. "We've always had the talent, but we can now use

the finest players and mastering houses to deliver music at the same quality level of any other entertainment media," says Thomas. Grammy officials have indicated that if they add a Best Computer Game Score category, it won't be until 2000, but that's enough for Thomas. "If NARAS takes us seriously," he says, "maybe we can take ourselves more seriously." For gaming musicians, in other words, this could be the ultimate power-up. —Mark G. Brooks



THE PARENT RAP

► **"You have to just love your kids and keep trying to figure it out, and at some point just step back and squint at it a little so you don't take it too personally."**

—Stepmom's SUSAN SARANDON on parenting, on Entertainment Tonight Online

"We're joined at the rubber chicken."

—ROBIN WILLIAMS on his affinity to the real Patch Adams, on Mr. Showbiz

"I don't want to play a cop anymore!... I'll play a lawyer, I'll play a husband, a bad guy—since they won't give me a girlfriend or show me in any intimate relationship on *Homicide* for some strange reason."

—YAPHET KOTTO, looking forward to playing other roles in addition to his current one as Lieut. Al Giardello, on TVgen

"It just means that when I go to Paris that people will approach me and say, 'Ah, you are from *Emergence!*'" —ANTHONY EDWARDS on how *ER*'s international success has affected him, on Entertainment Asylum via AOL Live

"It was a full boot camp. Much harder than the *Private Ryan* boot camp. Theirs was the mini-boot camp—ours was the real one." —*The Thin Red Line*'s BEN CHAPLIN, explaining how his film's war-scene preparation differed from that other WWII movie's, on Entertainment Tonight Online

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ONLINE Macintosh's heavily hyped television commercial

Big Mac Attack

ENCORE Apple changed the face of personal computing with the unveiling of the Macintosh in 1984. by Matthew McCann Fenton

IN THE BEGINNING, IT WAS OVERPRICED (A whopping \$2,495) and software for it was scarcer than a Cabbage Patch doll at Christmas. One critic reportedly called it "the world's most expensive Etch-A-Sketch." ♦ But the Apple Macintosh, which debuted on Jan. 24, 1984, introduced a radical new feature to computers: personality. At the time, computers were frighteningly arcane devices, geared

more to engineering students than casual users. Steve Jobs was out to change all that. The Mac was to be, in the words of Apple's cofounder, the "computer for the rest of

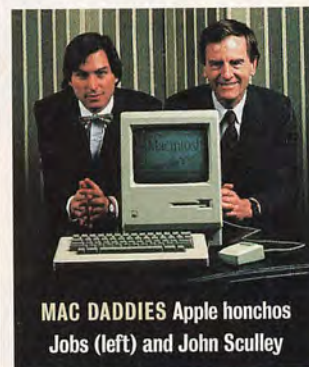
us." With a graphical interface featuring intuitive icons like a trash can, and a friendly pointing device called a mouse, Jobs and company positioned the Mac as less a tech-

head toy than a home appliance with smarts. "The Mac changed the course of computing with its interface," says Nicholas Negroponte, director of MIT's Media Laboratory. "It was so easy to use and so dreadfully obvious that the first thing you did with the manual was throw it away."

Initially, the Mac was a hit. First-time computer buyers snapped up the new machine, intrigued by the novelty and goaded by the hype (exemplified by "1984," the famous Ridley Scott-directed, mega-

budget commercial that showed a young woman destroying a Big Brother-like video image). But despite an early splash, the Mac failed to conquer the industry. In the years ahead, a series of management missteps would cause Apple to hemorrhage market share—to IBM and others that licensed its technology—especially after Microsoft introduced Windows, a Mac-like interface that was soon standard on new PCs, in 1985. But Jobs, whose iconoclastic personality led to his forced departure from Apple that same year, may yet have the last laugh: After returning to the company as interim CEO in 1997, he oversaw the launch of the hugely successful iMac last year.

By making computers speak the language of everyday people, instead of the other way around, the Macintosh paved the way for the digital revolution. As Mac fans point out, the information age began not with a bang, but with a click. ■



time capsule / jan. 24, 1984

AT THE MOVIES, *Silkwood*, the story of nuclear plant whistleblower Karen Silkwood, reigns at the box office, bumping the previous week's No. 1 movie, *Terms of Endearment*. But *Terms* would have the last word at the Academy Awards, winning four Oscars, including



Best Actress for Shirley MacLaine, who beats out *Silkwood*'s Meryl Streep (left). **AT BOOKSTORES**, *Who Killed the Robins Family?*, a murder mystery without an ending, tops the fiction list. Readers are invited to solve the whodunit in exchange for a \$10,000 prize. (A Denver group solves

the crime and claims the prize in May.) **AND IN THE NEWS**, Yoko Ono takes her 8-year-old son, Sean Lennon, on a pilgrimage to Liverpool, where his slain father, John, had grown up. Says the young Lennon, "I've been asking my mom since I was about 3 if I could come here." —MMF

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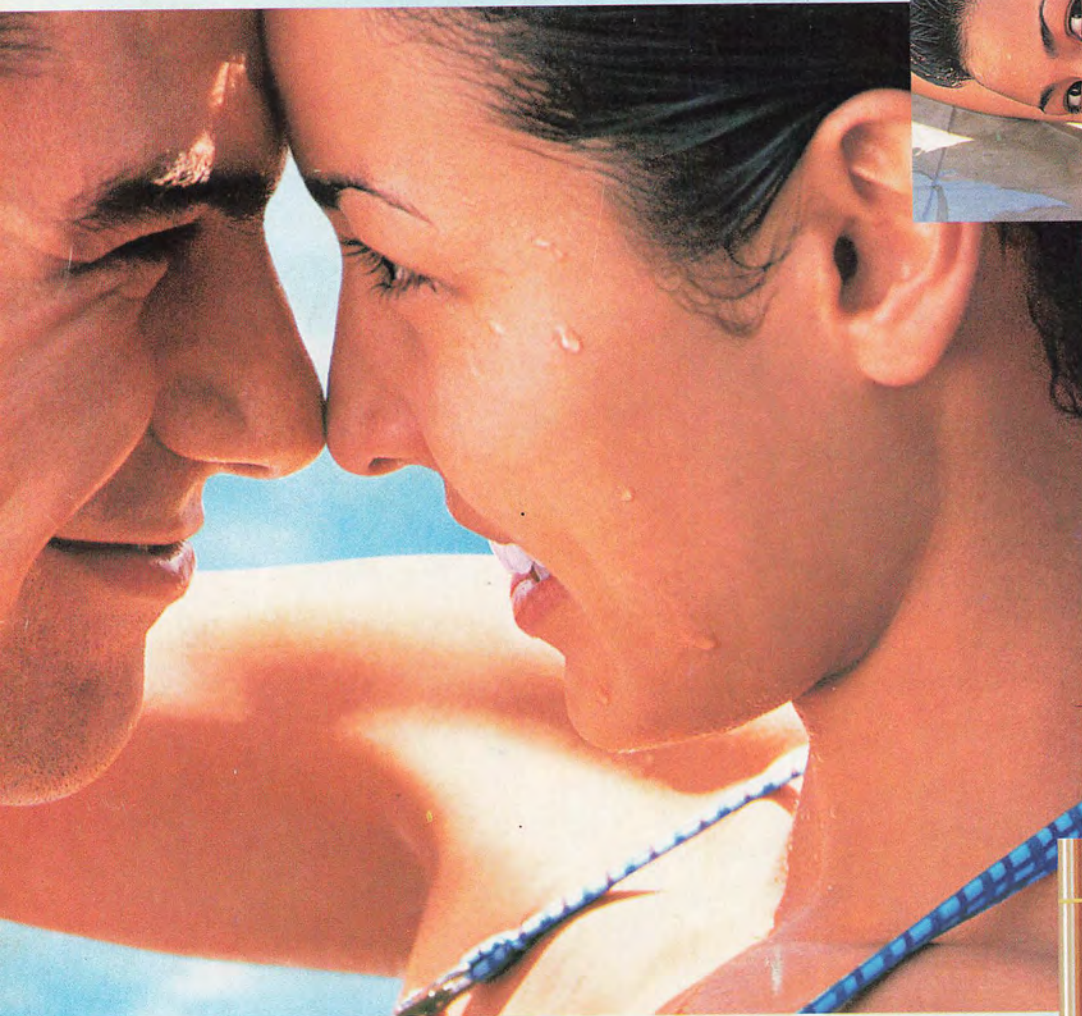


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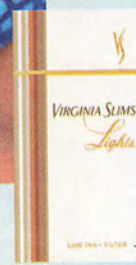


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